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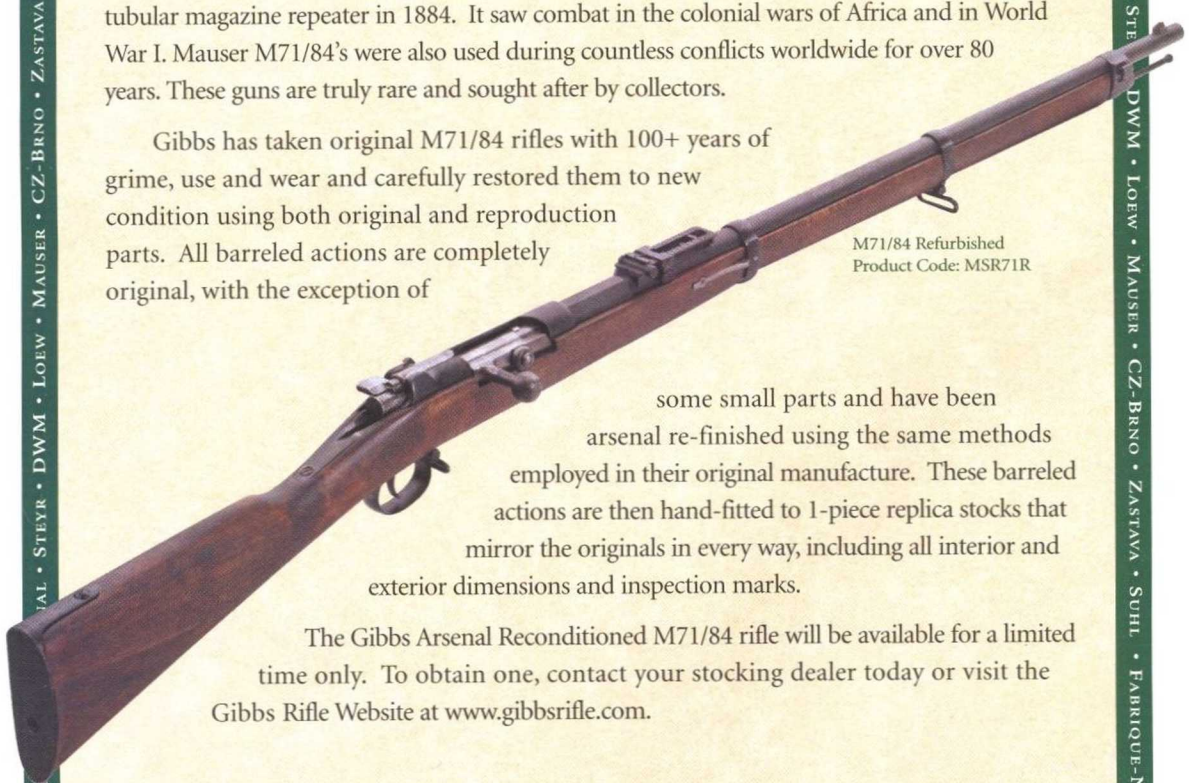

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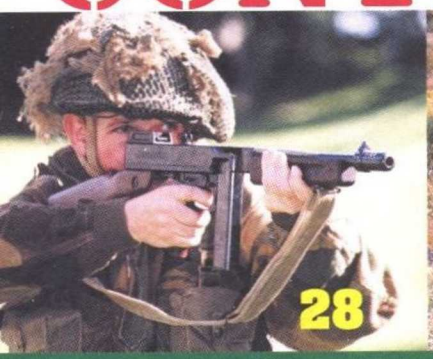

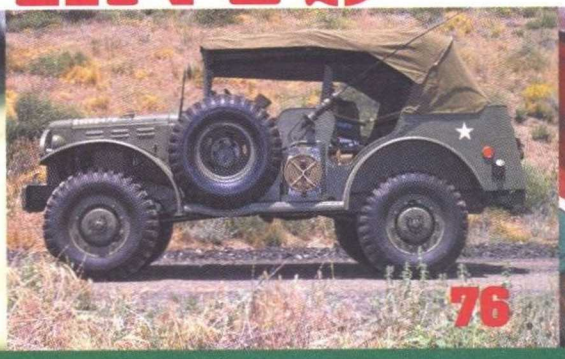

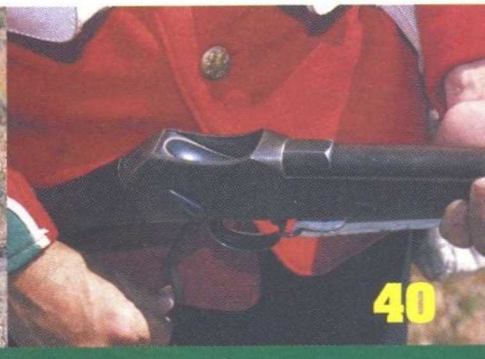

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FROM THE EDITOR

Photo by Paul Reed

Thanks to the wonderful response from readers, here is the second issue of *Military Classics Illustrated*. Originally this was planned to be just a one-off publication, but we have been receiving very encouraging letters, emails and phone calls as well as queries from potential advertisers and great sales figures. Because of this we have decided to go ahead and publish MCI on a quarterly basis, though currently subscriptions are not in the offing.

You'll notice we are trying to cover a wide variety of subjects in a more intimate manner than do most historical magazines. While names and dates and battle plans are certainly very important, we feel the arms, equipment, uniforms and personalities of the soldiers should not be slighted and are making every attempt to use these elements to really help and bring history alive. This issue, for instance, features such disparate subjects as U.S. Dragoons in California, the U.S. World War II Command Car, The 24th Regiment of Foot in the Zulu War, British Paras at Arnhem and a comparison of the two top infantry rifle-muskets of the Civil War—all presented in a lively, immediate manner using real gear supplemented by historical prints and photos. Columns, by recognized experts in their fields, cover military collectibles, blades, firearms, films and living history. There should be something here for everyone. Of course, we are always interested in your comments and look forward to suggestions for future topics. Please feel free to drop me a line at *Military Classics Illustrated*, 6420 Wilshire Blvd., Los Angeles, CA 90048 or to send an email to: jamesg@emapUSA.com. While I can't guarantee I'll get back to each and every one of you, rest assured that all comments will be read and taken into account for future issues.

Garry James

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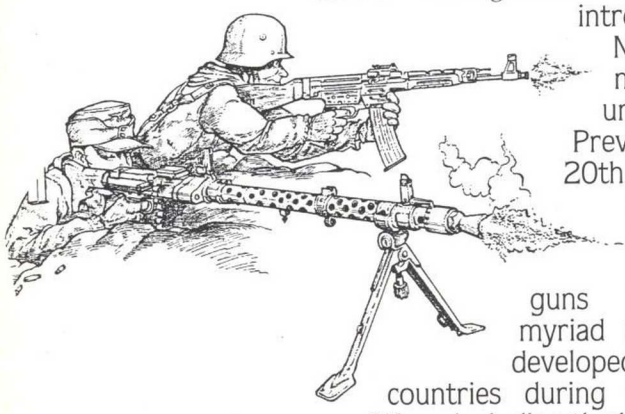

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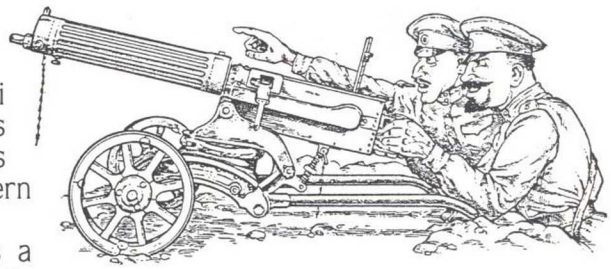

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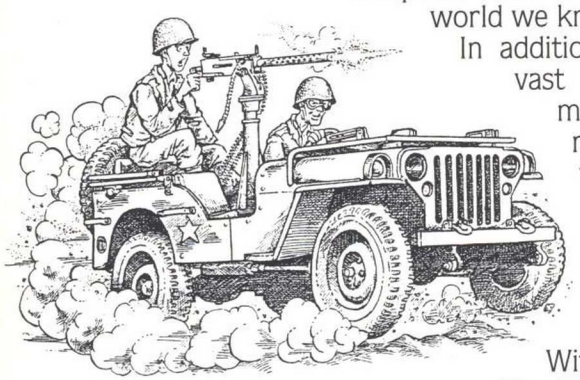

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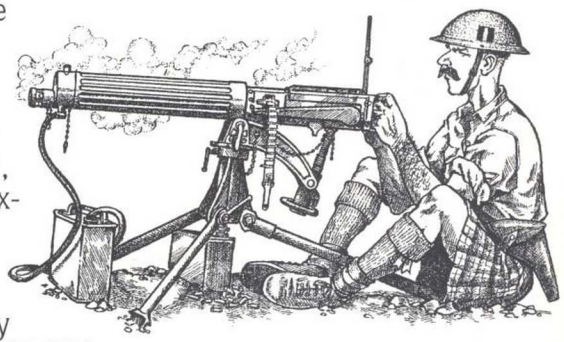

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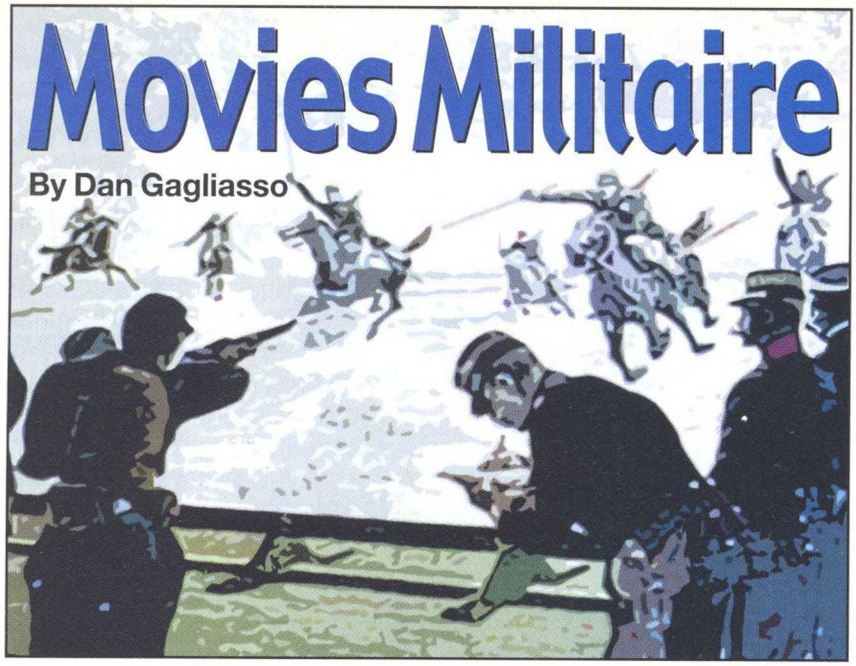
Movies Militaire

By Dan Gagliasso



ENEMY AT THE GATES vs. PEARL HARBOR

History Alive or History Revised?

Since the box-office and critical success of Steven Spielberg's *Saving Private Ryan* two years ago movie audiences have seen, and will continue to see an explosion in World War II films. Last year's *U-571* submarine action film, this year's $90 million Stalingrad sniper entry, *Enemy at the Gates* and the $140 million epic *Pearl Harbor*, plus a handful of other future releases including *Windtalkers*, the story of the Navaho/U.S. Marine Code Talkers of the South Pacific campaigns all offer interesting entertainment possibilities for history and military buffs. The important thing to remember about any of these films is that they are generally entertainment first and military history a distant second. Yet some do capture a spirit of time and place much better than others.

There is much controversy about whether or not the German Major Koenig in *Enemy at the Gates*, chillingly played by Ed Harris, actually participated in a duel with the film's hero, Jude Law's Russian sniper, Vasili Zaitsev. Little proof exists that the aristocratic Koenig ever existed except for a Carl Zeiss Austrian telescopic rifle sight attributed to him in the Armed Forces Museum in Moscow. But Vasili Zaitsev was indeed a very real and an amazing sniper during the bloody siege of Stalingrad in 1942, killing perhaps as many as 149 German soldiers.

Soviet propagandists made much of Zaitsev's accomplishments as a deadly sniper. Two books, *William Craig's Enemy at the Gates*, published in 1973, and *Vendetta* by Derek Lambert were the sources upon which the film's script was based. The film follows the traditional heroic peasant viewpoint of sniper Zaitsev that the Soviets used to their best advantage. But military historian Anthony Beevor's well-researched, more recent study of Stalingrad disputes much of the previous claims of a stalking duel to the death between the Russian and German adversaries. Yet, without that device of a sniper duel there would be no dramatic story line for the film to anchor its script upon.

It is the visuals of the bloody siege and brutal battles at Stalingrad that actually make this film come alive. In no small part due to employing an executive producer, John Schofield, who is a highly knowledgeable military collector and aficionado himself. Scholfield, whose work has ranged from *Romancing the Stone* to Academy Award winner *Jerry McGuire*, helped bring a gritty realistic look to *Enemy at the Gates* that often escapes other filmmakers of historical pieces.

On the other hand the new Touchstone/Disney version of *Pearl Harbor* is way too clean and antiseptic looking. Certainly there are all those oil-covered sailors coming out of the water, escaping the burning wreckage of much of the Pacific fleet. But spectacular as the Japanese attack looks on screen it still has a glossy "Hollywood" appearance about it. *Enemy at the Gates* looks lived in and a feeling of true time and place. On *Enemy at the Gates*, director Jean-Jacques Annaud, screenwriter and co-executive producer Alain Godard and John Schofield went out of their way to sell the audience on the reality they and their crew had created on location on various sites in Eastern Germany. From the building of Red Square in ruins circa 1942, to the Volga River front, to the German Mark IV tanks, Soviet weapons and everyone's uniforms, the film just looks right. Too bad that *Pearl Harbor* succumbed to the outfitting all of its pilots in modern oversized freshly issued-looking versions of the famous A-2 flight jacket. It's not that *Pearl Harbor's* are not correct, it's that the original tight fitting look of those 1940s flight jackets would have helped to convey the time and place better then the modern style of "bomber jacket." I happen to prefer the more modern oversized look of many

Jude Law as Vasili Zaietsev. His outfit, from helmet to uniform and camouflaged M1930 Mosin-Nagant sniper rifle all smack of authenticity.

Andrew Cooper photo

Colonel James Doolittle and crew discussing their raid on Tokyo. The mission, while dramatically well-handled, was a bit hampered by the miscasting of Alec Baldwin as Doolittle. Touchstone Pictures and Jerry Bruckheimer, Inc. All Rights Reserved.

ILM photo

Pearl Harbor's Japanese attack was masterfully handled, via some state-of-the-art special effects. In the authenticity department it left a bit to be desired, with some planes and equipment out of period and general battle attitude somewhat skewed. Touchstone Pictures and Jerry Bruckheimer, Inc. All Rights reserved.

of the current civilian style flight jackets myself, but I'm not trying to convey the visual reality of World War II on a movie screen, either.

A military film need not show every last detail of correct uniforming and weaponry right down to the last button and thread and bolt, that is an economic and logistical impracticality. What military historical films do need to do successfully is, within the context of a believable story line, make it seem like the details are correct. It is subtlety that often makes for really good films, and nowhere is that more apparent than in military historical films. Look at *Enemy at the Gates'* interesting portrayal of Nikita Kruschev, played with appropriate gusto by English character actor Bob Hoskins. There is a sophistication to the Russian leader's often crude actions that suggest much of his political power that will come in the future.

Alec Baldwin's portrayal of Colonel Jimmy Doolittle of Doolittle Raid fame in *Pearl Harbor* seems a poorly chosen, hastily-conceived cameo, at best. Baldwin doesn't evoke anything of the real man who risked all to be the first commander to bring the war home to the Japanese. Besides his incredible tenacity Doolittle's most recognizable characteristic was his diminutive stature. Not recognizing that fact seems a little like showing Toulouse Latrec being played by Gary Cooper. While I'll always take the gritty realistic style exhibited by *Enemy at the Gates* over simplistic cinematic gloss, there is still much to recommend about the Disney/Touchstone version of that "day that will live in infamy." The attack on the American fleet in *Pearl Harbor* is indeed an incredible cinematic achievement. Kind of a World War II version of the chariot race in *Ben Hur.* You've got to give director Michael Bay and his crew credit. Through the magic of computer generated digital imagery (CGI) you actually see the USS Arizona buckle and break apart when the Japanese bomb goes down the smokestack into the ship's magazine. You also see the U.S.S. Oklahoma actually roll over. Much of this incredible effect was achieved with a full-sized, partial hull built in the same gigantic water tank where *Titanic* was filmed a few years previous. Actually *Pearl Harbor* has more in common with *Titanic* than just special effects. Both employed sappy love stories, using the actual, cataclysmic historical events as background devices. I suppose we shouldn't grouse about this too much, though, for at least the romantic interest draws in a younger audience, who might in fact peripherally learn something. They may even find out that the U.S. fleet was not attacked by the Hawaiians—an answer that has turned up more than once on high school history exams. To be fair, there is a ménage a trois in *Enemy*, but at least it is based on historical fact.

Of course the chance of Japanese audiences learning a bit more about their government's role in the attack appears, at this writing, to be somewhat in question, as Touchstone is reediting the movie and sanitizing it for their consumption. Of course no one can blame the movie company for trying to bolster their disappointing domestic box office, but it would be nice to have Japanese children learn a part of history that does not seem to be taught in their schools.

In *Enemy at the Gates* the attack on the Volga waterfront, somewhat reminiscent of the Normandy beach scenes in *Private Ryan*, seems quite true to life. Filmmakers of war dramas should consider that a lived-in look is generally preferable to gloss. Go see both films, suffer through your own gripes and grumbles and you will actually find some enjoyable surprises.

Germans defend their positions in Stalingrad. One of the real stars of* Enemy at the Gates *was the huge* Stalingrad *set actually built on a former Wehrmacht/Soviet site near Potsdam in East Prussia.

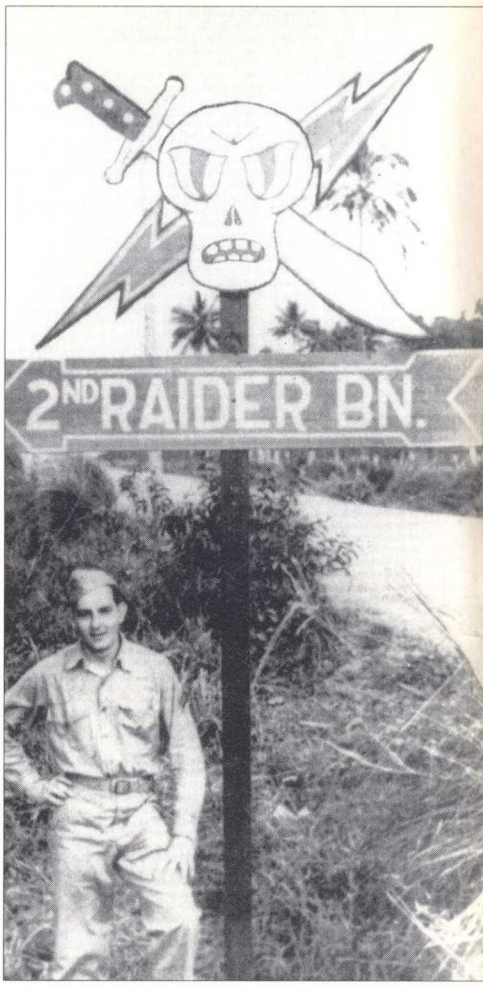
Battle Blades

By Joseph Musso

Carlson's Raiders' Gung Ho Bowie Knife

Over a 160 years have passed since Jim Bowie's final sanguinary defense at the Alamo, but the style of knife that he immortalized with his no-nonsense legendary exploits continues to find new life in the hearts and minds of many Americans. The U.S. Marines of World War II, with their no-nonsense reputation akin to Bowie's, were also no exception when it came to Bowie's blade. One only has to look at the thousand bowie knives that were adopted by the 2nd Battalion of Marine Raiders, commanded by Brigadier General Evans Fordyce Carlson.

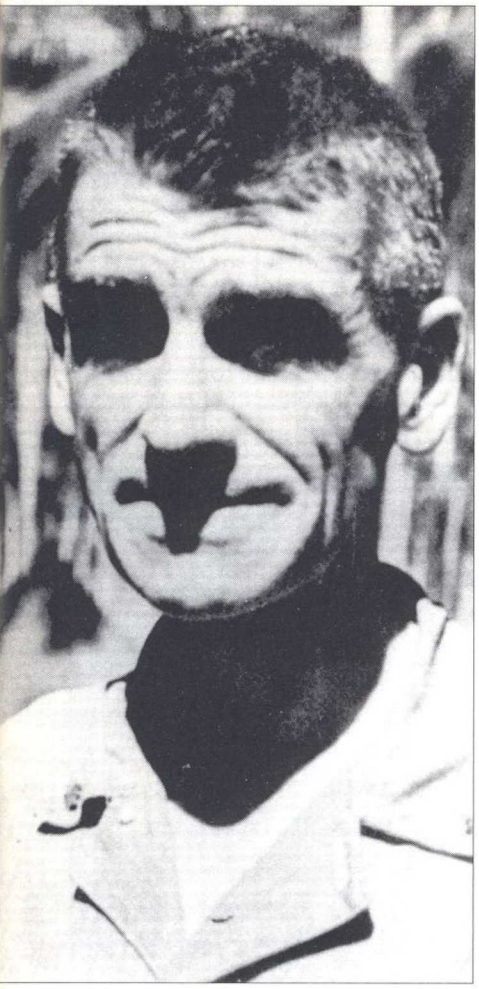
Dubbed Carlson's Raiders and formed on February 16, 1942, they were one of four battalions created soon after America's forced entry into the war by the Japanese attack on Pearl Harbor two months earlier. The formation of these quick hit-and-run units was based largely on the success of the British Commando raids into the Nazi occupied Europe and Africa of 1940-41. Interestingly, "commando" is an Afrikaner word derived from Britain's former enemies in the Boer War of 1899-1902 in South Africa. Armed and mounted on horses, the Boers formed militia units and gathered together in "commando."



A Carlson Raider standing next to a sign in Camp Allard, New Caledonia depicting the Gung Ho Bowie Knife. Author's collection.

Evans Carlson was probably one of the most qualified American officers to lead one of these commando-type Marine battalions. Cut from the same kind of larger-than-life cloth as Jim Bowie, Carlson was born almost a 100 years later on February 26, 1896 in Sidney, N.Y. In 1912, he enlisted as a private in the U.S. Army and eventually chased Pancho Villa in Mexico and was awarded the Purple Heart for wounds received while fighting in France during World War I. After rising to the rank of captain in the U.S. Army field artillery in December 1917, he enlisted in the U.S. Marines as a private in 1922. By 1930, he was commissioned a 1st lieutenant and awarded his first of three Navy Crosses for leading 12 Marines against 100 *bandidos* in Nicaragua. In the years prior to

Marine Raider Calvin Inman's World War II photo of Marine Raiders brandishing their Collins No. 18 Gung Ho Bowie Knives. Photo courtesy of Fred Bratmon.



Evans Fordyce Carlson about the time he was a lieutenant colonel and commander of the 2nd Marine Raider Battalion, nicknamed Carlson's Raiders. Author's collection.

World War II, he served three tours of duty in China, where he officially learned the language and acted as a military observer with the Chinese 8th Route Army in the Sino-Japanese War.

The first thing Carlson did in 1942 when he took over the 2nd Marine Raiders as a lieutenant colonel was to give then a battle cry, Gung Ho, from the Chinese term, "work together." The second item on the agenda, was to give them a suitable all-purpose fighting bowie knife. He selected the model previously made for the U.S. Army Air Corps in 1934 by Collins and Company in Collinsville, Connecticut. Officially known as the Collins No. 18 Machete, the knife had a 9½-inch clip-point bowie style blade, 2 inches wide, with a 4⅜ inch-long brass crossguard. The handle scales were made of green cow horn and fastened by five brass rivets. Through his executive officer, Major James Roosevelt, the son of the President, Carlson ordered 1,000 of these knives for his battalion. He also had them consecutively numbered on the blades for each of his men, 1 through 1000. However, prior to completing the order, the supply of horn ran out, so Collins substituted black phenolic plastic for the remainder of the handles.

The knives were delivered just after Carlson's Makin Island Raid, August 17-18, 1942, where he earned his second Navy Cross. His troops immediately dubbed them as their Gung Ho Knives. On November 4, 1942, Carlson landed his Raiders, with their new knives, on Guadalcanal and led them on a 30-day patrol behind the enemy lines, racking up more enemy casualties than the men he commanded and earning his third Navy Cross. His Raiders next saw action in the occupation and defense of Cape Torokina-Bougainville from November 1 to December 15, 1943. Following that action and feeling that their needs could be better served storming the Japanese-held beaches, on February 1, 1943, the high command redesignated the four Raider Battalions into the 4th

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Battle Blades

Marines and eventually into the 6th Marine Division, all of which saw service in Kwajalein, Saipan, Tinian, Iwo Jima and Okinawa.

After Col. Carlson's son, Lt. Evans C. Carlson (referred to as Evans, Jr. by his family), who was a platoon leader in E Company of Carlson's Raiders, was transferred to the 1st Battalion, 21st Marine Regiment in February 1943, he ordered another 1,000 knives for his new battalion from a New Zealand manufacturer while stationed there. These knives were similar to the Raider knives, but with a slightly smaller, 9¼ inch long, and slightly thicker, 7/32-inch, blade, made from Australian carbon steel, and a one piece cast aluminum guard and handle. Although sometimes referred to today also as Raiders' knives, they were not used by the men in the actual Carlson's Raiders, 2nd Battalion.

As for Col. Carlson, he left his command in the spring of 1943 for medical treatment, but returned as an observer on Tarawa, where he was again cited for bravery for carrying vital information through enemy fire from the front lines. He also received his second Purple Heart for wounds received on Saipan in the summer of 1944 while attempting to rescue a wounded enlisted man. These wounds forced Carlson to retire as a brigadier general on July 1, 1946, but within a year, he succumbed to a heart illness, dying on May 27, 1947 at Emmanuel Hospital in Portland, Oregon.

From 1943 on, the Collins Company continued making the No. 18 Raider model, but with steel rivets instead of brass on its black plastic handles until the company's demise in 1966. However, in the 1950s, this knife began to be erroneously referred to as the V-44 Survival Knife. Research done by the famous modern day knifemaker and former Marine, D.E. Henry, revealed that the term actually was designated for the V-44 Navy Machete made by another firm, Case, in 1944 (hence the 44). Unlike the Collins No. 18 blade with its clip bowie-style point, the V-44 had a round point to prevent the puncture of life rafts by the Navy personnel. The curator of the

The Collins No. 18 Gung Ho Bowie Knife with the black plastic (Bakelite) handle and brass rivets. It is depicted with the Collins No. 13 leather scabbard with which it was issued. These scabbards did not hold up well in the damp conditions on Bougainville. Some of the men replaced them with the heavier leather scabbards made by Boyt for the U.S.M.C. Hospital Corps Knives. Photo courtesy of "Knives of the United States Military World War II" by M.W. Silvey.

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Marine Raider Museum and former 3rd Bn Raider, Rudy Rosenquist, and military weapons author, Robert A. Buerlein, concur that the preponderance of evidence indicates that the term should not be used in connection with the Collins No. 18 Raider Knife.

But the Gung Ho Bowie Knife that derived its name from Carlson's battle cry, as well as the battle cry and the man himself, live on as yet another chapter in the bowie knife mystique and the Marine Corps' Halls of Montezuma. Former Raider, Lowell V. Bulger summed it up best in his November 6, 1978, letter to military edged weapons author, M. Howard Cole, when he wrote that "the knife was absolutely the greatest single weapon and tool we possessed."

The author would like to thank all those whose research and assistance made the details surrounding the lives and these knives possible: the late D.E. Henry, Robert A. Buerlein, Fred Bratmon, Rudy Rosenquist, Michael A. Silvey, Mark Lasky, Curator Charles Wood of the Marine Corps. Air/Ground Museum and M. Howard Cole.

For further reading, the following books are recommended:

Collins Machetes and Bowies 1845-1965, Daniel Edward (D.E.) Henry, 1995, Krause Publications, 700 E. State Street, Iola, WI 54990, (800) 258-0929.

Knives of the United States Military World War II, Michael W. Silvey, 6908 Diamond Court, Pollock Pines, CA 95726, (530) 644-4590.

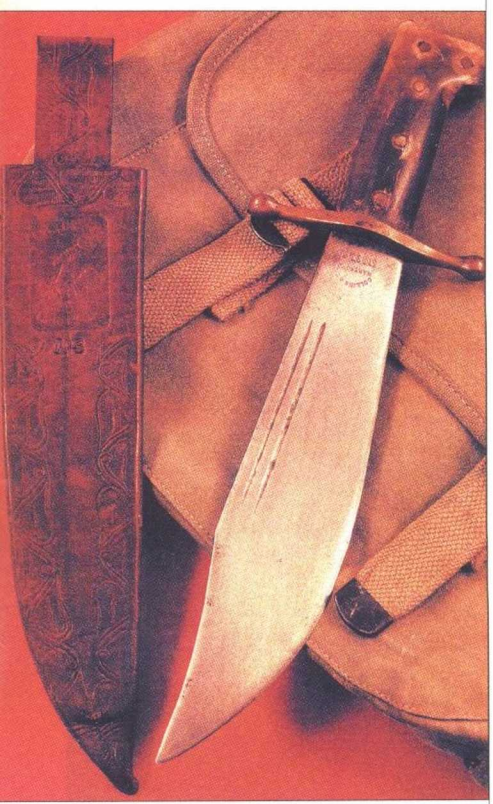
Allied Military Fighting Knives, Robert A. Buerlein, 1984, Richmond, VA, (804) 353-1812.

Our Kind of War: Illustrated Saga of the U.S. Marine Raiders of World War II, Col. Martin J. (Stormy) Sexton, U.S.M.C., Ret., Rudy G. Rosenquist, Robert A. Buerlein, 1990, Richmond, VA, (804) 353-1812.

U.S. Military Knives, Bayonets & Machetes, Book IV, M. Howard Cole, 1990, 501 Ridge Road, Birmingham, Alabama 35206.

Carlson's Raider Knife, Fred Bratmon, Knife World, November, 1989, Knoxville, TN, (800) 828-7751.

Visit also the U.S. Marine Raider Museum, Richmond VA and the Marine Corps. Air/Ground Museum, Quantico, VA. MC



The Collins No. 18 Gung Ho Bowie Knife with the green horn handle and its issued Collins No. 13 leather scabbard. Photo courtesy of "Knives of the United States Military World War II" by M.W. Silvey.

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Living History

By Philip Schreier

Getting it Right—The Jamestown Way

In my nearly 25 years of participating in reenactment and living history programs I have been asked on numerous occasions—why. "Why do you reenact wars?" My answers have matured as I have over the years from, "I like shooting Yankees" to "I do it to honor my ancestors" and now to "It's so the youth of today can understand our rich military heritage." Well for whatever reason I or anyone else reenacts, it all boils down to having fun. But if you are to take the last answer seriously, it is incumbent upon the reenactor to do it right. A poor or misinformed portrayal can be as damaging as revisionist history books and ivory-tower professors. A reenactor may be the only exposure to a specific period of time that the public may have.

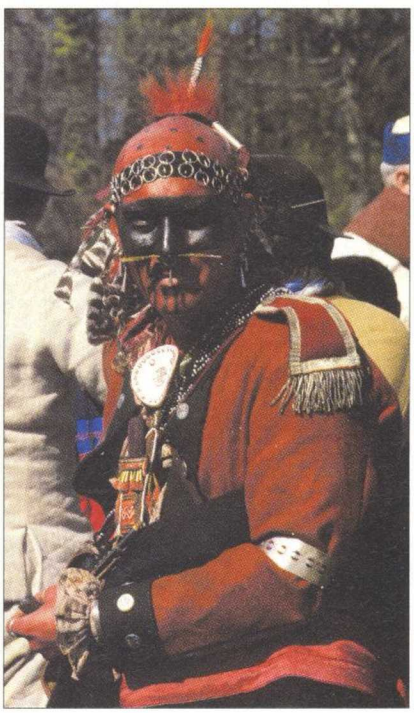
There is one event in Jamestown, Virginia, "Military Through the Ages", that fosters a spirit of competition between reenactment units in an effort to find the most authentic portrayal of a particular military organization. This competition attracts hundreds of reenactors who have worked diligently to "get it right".

Juried by curators and historians selected by the Jamestown State Park, the "Military through the Ages" event, held every March, is now in it's nineteenth year. Scores of reenactors representing military units from Caesar's Roman Legions through Desert Storm meet for a two-day encampment that draws crowds numbering in the tens of thousands. Each unit is given a section of the State Park along the James River to pitch camp, cook, drill and perform military maneuvers. Judges score each unit on their accuracy in portraying the period that they represent. Experts in the minutiae of daily life from different time periods judge in their areas of expertise.

It was Napoleon who said that an army travels on its stomach. At Jamestown each unit is encouraged to prepare a typical dish from their time period for the judges to examine and rate on the level of difficulty in preparation as well as the authenticity of raw materials used in the creation of a particular dish. One previous award winner chose to represent a US Navy vessel and was able to locate the lunch menu for an actual cruise in 1936 and re-created every course served. The group even went so far as to have a Filipino mess steward serve the meal to the judges! Others have chosen to dress chickens on site, as well as other quaint touches that leaves the visiting public with a new sense of how their ancestors managed to provide for themselves before the advent of refrigerators and processed food.

Camping provides the visitor with a chance to glimpse how a soldier lived when on campaign. During the American Civil War, a soldier spent 50 days in camp for every one day he spent in combat. Careful attention to

"Military Through the Ages", held at Jamestown Virginia every March offers the ultimate in reenacting authenticity. It is open to the public and provides a hands-on history lesson to children and adults.



This Eastern Seneca from the "Leatherstocking Tales" period has spared no expense to get his impression "just right."

detail is made to ensure that no factor is overlooked in camp portrayal. From the fire pits of the Revolutionary war soldier through the hand wrought iron used in a Civil War camp to the food packs and propane used in Southeast Asia, each period camp has it's own particular style and attitude. In one Vietnam period camp, 10 oz. Coke bottles and vintage *Playboy* magazines littered the interior of a General Purpose Medium Tent that was set up to duplicate a communications center for an Engineer Battalion.

Military maneuvers and tactics play a large part in the judging process, as does the accuracy of the uniforms and equipment used in the portrayal. Each unit takes the field at a pre-scheduled time and provides a narrator to explain the formations and tactics used during their period. Marching by the numbers and drilling by the manual of arms helps the visitor understand the differences in military formations and battlefield movement. It becomes quite a history lesson as one watches the evolution of combat from short swords to M16s. Each period takes the state of the art in weaponry and shows how it worked and its advantages and disadvantages in close quarters. Large block-style unit formations give way to scattered sections seeking advantage from useable cover, as the advent of automatic weaponry quickly dissolved the notion of the old Napoleonic tactics. One interesting aspect is how the space between opposing forces has increased, and continues to increase, as weaponry becomes more impersonal.

During this segment of the event, the competing units have continually strived to out do each other from year to year. While the Greek Hoplites have failed to produce a replica Trojan Horse as of yet, similar Herculean efforts have not gone unrewarded by the judges over the years. Various showstoppers have included a visit from FDR aboard his original yacht the USS Sequoia following the vessel's multi-million dollar restoration project. Complete with a full complement of U.S. Navy officers and men as well as Secret Service agents, the Sequoia hosted visitors who were delighted to step back in time to the pre WW II era and visit with an FDR look-alike as well as learn about a seldom seen aspect of Navy life in those pre-Pearl Harbor days. Such attention to detail

continued on page 98

All time periods are open for the event, as witnessed by this formidable-looking Viking. The only thing missing from his kit is his longship.

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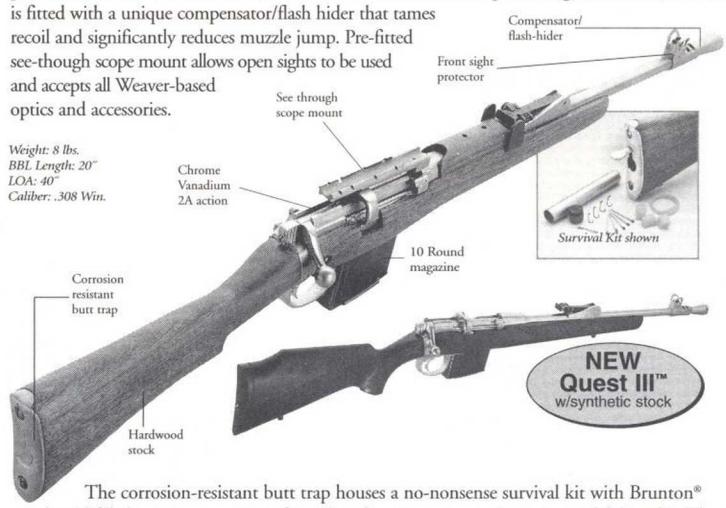

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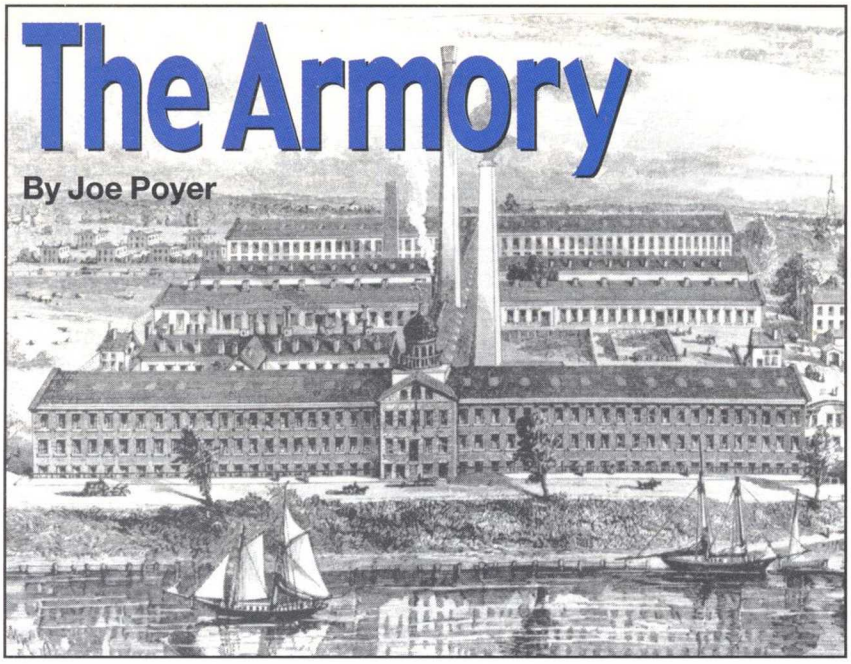


The Armory

By Joe Poyer

THE M1 GARAND ON CIVVY STREET

Buying a surplus M1 from the Civilian Marksmanship Program

General George Patton called it "the greatest battle implement ever devised." He was speaking, of course, of the M1 Garand, the nation's first G.I. issue semi-automatic military rifle.

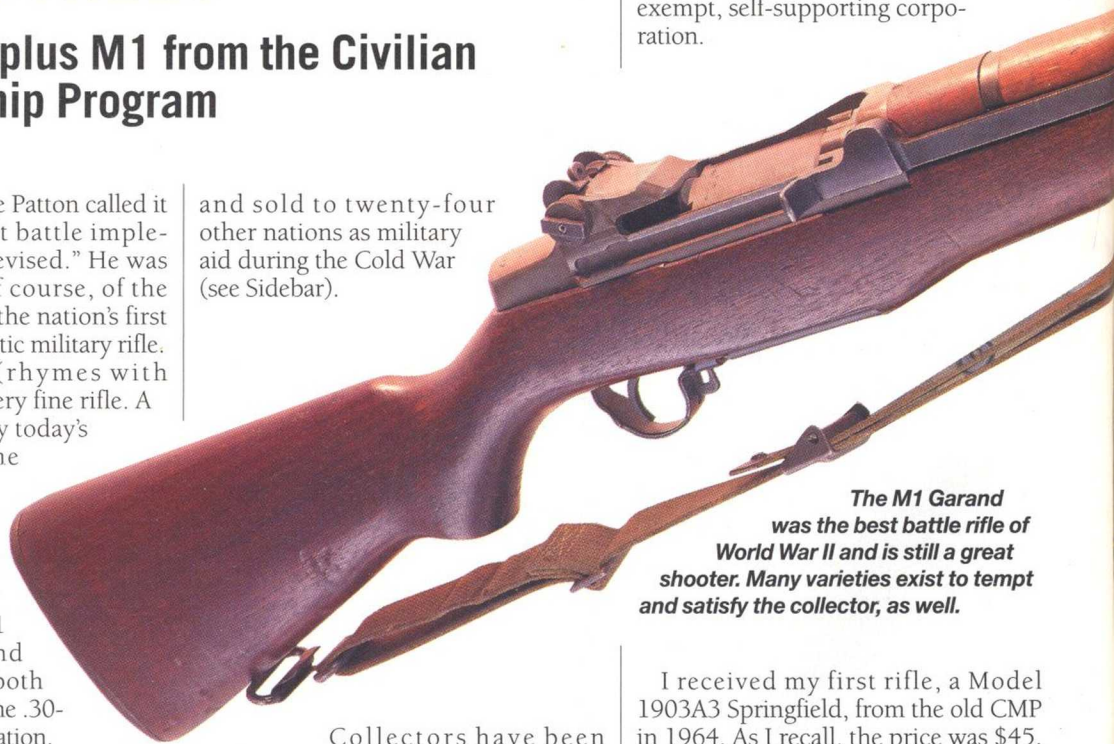
The M1 Garand (rhymes with errand) was and is a very fine rifle. A bit bulky and heavy by today's standards, it fires the powerful .30-06 cartridge that was the American military round from 1906 to 1957. Its successor cartridge, the 7.62 x 51 mm NATO (.308) and rifle, the M14, were both direct descendants of the .30-06/M1 Garand combination.

American combat troops carried the M1 Garand during World War II and Korea, and in many smaller actions. And it saw extensive use with Korean and South Vietnamese troops. After World War II, Austria, Denmark, Italy and the Philippines rearmed with the M1 Garand and more than a million more M1 rifles were given, lent and sold to twenty-four other nations as military aid during the Cold War (see Sidebar).

Collectors have been known to pay as much as $2,500 and more for an M1 Garand manufactured between 1941 and 1945 with "all original" parts, a dubious claim as somewhere in excess of 99 percent of all U.S. service rifles passed through the military's extensive repair and rebuild programs during the twentieth century.

Some 5.8 million M1 Garands were produced. Many hundreds of thousands were destroyed, lost or worn out in military service. More hundreds of thousands were sent abroad. In the mid-1990s, Denmark returned several thousand of the M1 Garands lent to it in 1950. The Civilian Marksmanship program received permission to sell these rifles to the shooting public.

The Civilian Marksmanship Program (CMP) was established by Congress in 1905 to encourage the development of civilian rifle training with the idea that it would reduce the time and cost to train soldiers. Civilians competed with soldiers in shooting matches across the country. But civilians complained that soldiers always had the edge because they were able to practice between matches with their Springfield M1903 rifles. In 1913, Congress authorized the CMP to sell the Springfield rifle to civilians through the National Rifle Association. The Practice has continued since. In 1996, the Civilian Marksmanship Program was changed from one supported by the federal government and operated through the Department of the Army to a tax-exempt, self-supporting corporation.



The M1 Garand was the best battle rifle of World War II and is still a great shooter. Many varieties exist to tempt and satisfy the collector, as well.

I received my first rifle, a Model 1903A3 Springfield, from the old CMP in 1964. As I recall, the price was $45. Sounds cheap today, but to a new husband and father making $6,600 a year as a technical writer in New England, it was a major purchase. I dragged home from work one winter evening to find a slender cardboard box leaning against the kitchen wall of our apartment. The rifle looked brand new to me. The walnut stock was well-oiled and stamped

with a series of initials and what looked to my ignorant eye like two crossed cannons and a wheel. Right next to it were the initials *"RAP"* and *"FJA."* Several years went by before I found out stood for "Remington Arms," the manufacturer, and "Frank J. Atwell," the military inspector who signed off on the rifle at the factory. I still have that rifle and it has probably gobbled up several thousand rounds of military surplus ammunition over the years.

Sometime in the mid-1970s, the CMP began to make the M1 Garand available. One early summer day in 1982, a good friend and I drove out to a local gun club, signed up along with sixty others and fired the NRA service rifle course with our M1 Carbines. Our scores, copies of our NRA and California Rifle and Pistol Association membership cards and finger prints were mailed off to the CMP headquarters for processing. My friend's M1 arrived after eighteen months but mine took twenty. The wait was worth it. The receiver and barrel dated to 1943. The stock cartouche was intact and virtually every part was made during World War II. Several years later, it was passed on to my oldest son after he completed his USMC officer's training course at Quantico.

For years, the M1 Garand dominated the service rifle event at the National Matches until it was superceded by the M14, which in turn gave way to the M16/AR15 rifle. But a funny thing has happened recently. The CMP has been so successful in distributing the M1 Garand to shooters, new and old, that at almost any rifle match today, you will see several M1s firing the course.

One of the major prizes for the Garand collector and/or shooter is the National Match M1 Garand. The practice of building super-accurate target rifles began in the early 1920s with the M1903 Springfield rifle. After World War II when the National Matches resumed, the M1 Garand replaced the M1903 Springfield because the rules required that match to be shot with the current service rifle. So military and civilian gunsmiths began to look for ways to improve the M1 Garand's accuracy. The technique of seating the barreled action in the stock in a bed of fiberglass compound was developed. The hard fiberglass casing prevented the barreled action from moving in the stock between shots. New barrels were manufactured to tighter tolerances and a smaller diameter rear sight aperture was developed that allowed ½ minute of angle (0.5 inch at 100 yards) changes in elevation.

Today, these same techniques are being applied to standard M1 Garands. The result is a rifle capable of producing five-shot groups up to ½ inch in diameter at 100 yards that ½ minute of angle permitted by the sight aperture!

The M1 Garand, thanks to the CMP, has become the ideal rifle for those with limited budgets. You can have a fine World War II and Cold War souvenir and a tack-driving shooter at the same time.

How to get one? Contact the Civilian Marksmanship Program, Dept. MCI, P.O. Box 576, Port Clinton, OH 43452 or via the Internet. Type http://www.odcmp.com into your web browser. The cost to purchase an M1 Garand through the CMP is currently $500 for a standard "service grade" and $400 for a "Danish M1 Garand." All rifles meet current military specifications and will be in shootable condition. Most of the Danish M1s are of World War II-vintage but will have had parts including barrels and stocks replaced sometime during their 40-plus years of service. Whichever you choose, you will receive a fine example of a real warrior; one that will serve well in your collection or provide you many pleasant hours at the range. Do yourself a favor and look into it. MC

Loading the Garand is as simple as pressing an eight-round clip of ammo into the magazine. Caliber of the gun is .30-06.

M1 GARAND USAGE BY COUNTRY

- Austria
- Columbia
- Cuba
- Denmark
- Ethiopia
- France (WWII)
- El Salvador
- Germany (West)
- Greece
- Haiti
- Honduras
- Iran
- Iraq
- Italy
- Japan
- Liberia
- Netherlands
- Pakistan
- Panama
- Paraguay
- Philippines
- South Korea
- South Vietnam
- Thailand
- United Kingdom (WW II Home Guard)
- USA
- Uruguay

Combat Collectibles

By Garry James

Answers to your Militaria Questions

GERMAN GARDE DU CORPS HELMETS

Despite the horrors one might expect on the battlefield in ages past, men could still be enticed to flock to the colors. There were several reasons for this. Of course the anticipation of some great adventure played no small part. Too, there was the possibility of material gain to be had from ransom, looting, and such. Military finery was also an important factor. For the first time in his life, a ragged peasant from the provinces would be able to don a fancy uniform, real shoes or boots, and last but certainly not least, a distinctive piece of headgear.

Photo by Fernando Escovar

This Prussian Garde du Corps helmet was probably worn by a senior NCO, as it is a privately purchased item. These pieces of headgear are highly prized among collectors and bring premium prices. Also shown is the gorget that was issued in 1912.

Helmets, shakos, kepis, czapskas, and the like, were often the most distinctive portion of a man's kit. In many cases protection in battle or from the elements ran secondary to military pomp, and provided the soldier with pride in self and regiment.

There is probably no more spectacular example of this than the helmets worn by the Prussian Garde du Corps seen, in varying patterns from the 1840s to the First World War. The Garde, as its name implies, acted as the royal bodyguard to the King of Prussia, who was also, ex officio, the chief of the regiment. Basically armed as cuirassiers, the Garde du Corps served the king and emperor on ceremonial occasions. Despite their fancy

Garde du Corps troopers, c. 1892. l-r: Officer in gala dress wearing the supreveste; trooper with black cuirass. Officers' equipment was made to a higher standard than that of the enlisted ranks.

garb, the officers and men of the Garde du Corp were also a combat regiment. In fact, at the Battle Zandorf in 1758, where the Prussians were being soundly drubbed by the Russians, Frederick the Great, who was with the Garde du Corps, turned to Colonel von Wacknitz and said, "what do you think of it? My idea is that we shall get the worst of the action." Von Wacknitz replied, "Your Majesty, no battle is lost, in my opinion, where the Garde du Corps have not charged." The king responded, "very good. Then charge." His orders were followed, the Garde du Corps carried the day, and the battle was won.

Garde du Corps helmets are based on a cuirassier pattern. Of course, the officers' examples are better built and fancier than those of the enlisted ranks, though troopers and NCOs could purchase better-made versions than their issue helmets if they had the inclination and the marks. The basic style changed slightly over the years, but there were some constants.

The body of the helmet was in yellow or gilt metal. It was decorated with white metal trim, gilt scale chinstraps and a large guard star, which featured the motto FUR KOEING UND VATERLAND ("for king and fatherland") on its outer border and SUUM QUIQUE ("to each his own") In the center, over

a black enameled eagle. Side cockades were the red, white and black national colors and black and white for Prussia. Unquestionably the most spectacular feature, though, was the large Prussian eagle that was affixed to the top for dress (a spike was worn on campaign). Covered in frosted silver-plate, this embellishment, when worn with cuirass or "supreveste" (a kind of fancy surcoat), was impressive beyond words. In fact, the Germans were not the only ones adopting this setup. The Russians wore a similar helmet, decorated with appropriate insignias and set off with the Romanoff double eagle. Even Mexican Emperor Maximillian's lifeguard had similar helmets set off with an eagle and serpent.

Today, Garde du Corps helmets are highly sought after by collectors of headgear, and even enlisted versions start at thousands of dollars depending upon condition and extras. Officer's, being scarcer and quite a bit fancier bring the most. Actually, Russian examples sell for more than German, and if one could be located, a Mexican lifeguard helmet would command top dollar. To my knowledge, no specimen of the latter exists, and if a reader knows of one, I would be very pleased to hear about it.

FRENCH SABER

Q: I have a sword that looks like an American Civil War cavalry saber. It has a two-branch brass guard, and leather grip wrapped with brass wire. On the guard it is stamped "334 BIS." The curved blade measures 36 inches and is engraved on the back, "Mre d' mes de Chat 1875=Cavre Cre Mle 1822." The steel scabbard has one ring at the top. What do I have?

—Eugene Marcus
New York, NY

A: You have a Model 1822 French heavy cavalry saber that was manufactured at Chatellerault armory in 1875. You are right in noticing the similarity to the American cavalry saber, as the U.S. Model 1840 and Model 1859 sabers were modeled after Gallic patterns. Quality of all the French swords that I have seen is quite high, though (with the exception of Napoleonic-period blades) they really don't seem to have caught the attention of the American collector yet, and do not bring prices anywhere near those of their U.S. counterparts.

IKE JACKET

Q: I have my father's Eisenhower jacket from World War II. It still has its shoulder patch (5th Armored) and a yellow embroidered eagle on the front. The rest of his ribbons are unfortunately missing. Obviously, I don't want to part with it, but I would like to know if these are collectible?

—Mark Henninger
Atlanta, GA

A: The Eisenhower jacket was a modification of the British battledress jacket. Variants were seen as early as 1942, but they really achieved a wider distribution later in the war. There were many different types involving varying color shades, materials, cut, and closure. While most were made in the U.S., British and Australian versions, among others, were also seen. Officially termed, "Jacket, Field Wool, OD," it was nicknamed "Eisenhower Jacket" after the supreme allied commander, who favored it. The eagle you describe is a "ruptured duck" patch that was given to soldiers upon discharge.

continued on page 98

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By Dan Gagliasso

(And a Few Close Runners-up)

An under-strength company of British infantry bellow out with their regimental song as hordes of brave African tribesmen charge their breastworks. A gung-ho Air Cavalry colonel orders the airborne assault of a North Vietnamese strong hold, to the strains of Wagner's Ride of the Valkyries. A group of disparate allied prisoners plan the most spectacular escape ever attempted from a German prisoner of war camp during World War II.

Anyone who loves military history and great films should have no problem identifying the classic scenes and descriptions above. *Zulu*, *Apocalypse Now* and *The Great Escape* are just a few of the truly great war films of all time. Even dyed-in-the-wool conscientious objector-types must admit that some of the top films ever made deal with men, and occasional women drawn into the dangerous web of maelstrom of armed conflict known as war. Great drama always deals with great conflicts, so it should come as no surprise that some of the best films of all time have been war films of one type or another. In fact, several of the greatest war films of all time on this list are actually powerful anti-war statements. But there's nothing wrong with a good old fashion rabble-rousing adventure-style war film either—and more than a few of those make this list, as well.

Your personal list may not coincide with mine exactly, but I'm willing to bet that you'll have few gripes or groans about the films I have picked. This writer is nothing, if not a traditionalist. If your personal taste dictates that all great war films begin and end with *Saving Private Ryan* (a film that didn't make our list), then you may not want to read any farther. Admittedly *Private Ryan's* first 23 minutes depicting the D-Day landing are an incredible cinematic achievement, but most of the rest of the film, though well made, is nowhere near as thought-provoking or entertaining as any of the other films we have picked as the truly great war films. On the other hand, we certainly should more than commend director Steven Spielberg for bringing an appreciation of the aging veterans of 1939-45 to several whole generations who knew little, if anything, of these men's courage and sacrifices.

Photo by Lynn Pedigo

Without Question,* Lawrence of Arabia, *1962, is not only one of the great war films of all time; it is one of the great films of all time. It is Number One" on my list—a choice that is hard to argue with. Author's collection.

It has become fashionable in today's society to only champion films like *Private Ryan* that show the futility of war. Yet World War II was indeed a war that had to be fought by the free world against monstrous tyrants. It is not unlike Rod Steiger's line to his naval aide in the 1962 epic *The Longest Day* as they view the massive armada and air support that is preparing to take Europe back from Hitler's minions. Steiger tells the younger man, "Take a good look. We are on the verge of day unlike the world has never seen. Or is likely to ever see again." Just because a film emphasizes the horrors and sacrifices of war, that alone does not make it a great war film. Even through the carnage, loss and misery there are still moments of great pride, honor and grandeur that some, if not all, can appreciate. Great war films do not shy away from these moments of honor and, yes, even spectacle, any more than they should not overlook the horrible death and destruction of war, either.

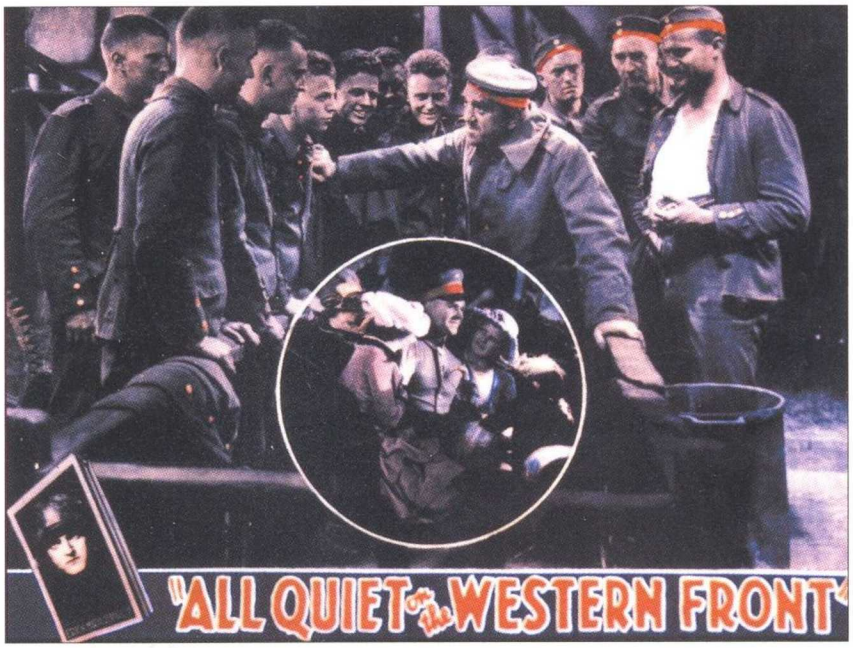
Considering myself a real aficionado of great war films, it was almost impossible to confine myself to ten films. There are just too many superb ones, so I've chosen what I feel are the most deserving films, with another ten close runners-up, and even that was a daunting task. For the purposes of this list we will concern ourselves only with war films covering the time from about 1850 to present day. No westerns depicting the American Indian Wars were included, though hopefully we'll try to cover some of those great classics in a future article. While this may sound arbitrary, it seems to me that in the context of this article, we are really talking about technologically advance conflicts, and The War Between the States has been called by more than one historian, "the first modern war" and to a degree the same could be said for The Crimean War of 1854-56. Interestingly enough, no American Civil War film made the cut though director Ed Zwick's fine 1989 drama *Glory*, about the all-Black 54th Massachusetts Infantry Regiment, certainly was close to hitting the runners-up list. Lastly, only original, first-run theatrical films were considered; though several top-notch television mini-series like *Germany's Das Boot*, *TNT's Rough Riders* and *A&E's Horatio Hornblower* and *The Crossing* would certainly make any such list of great war films made for television.

Anyone doing such a listing of "great" films is always setting himself up for disagreement, derision or both. But as someone who has written, covered and worked on more then a few military films himself (okay, so several were low-budget Vietnam actioneers for B-movie king Roger Corman) I do think I'm entitled to more than a lance corporal's consideration. So, as some forgotten celluloid NCO once roused his weary troops on screen, "Let's get crackin'."

GAGLIASSO'S TOP TEN

1) Lawrence of Arabia, 1962

The sweeping grandeur of the Middle East. Peter O'Toole's incredible performance as Lawrence. Director David Lean's impeccable visual



All Quiet on the Western Front, *1930, was not only a great war film but also a powerful anti-war statement. It was authentic, gritty and compelling. It is interesting in how attitudes change, that the protagonists in this American-made film were German. Author's collection.*

ZULU
A Stanley Baker - Cy Endfield Production
TECHNICOLOR TECHNIRAMA
Stanley Baker · Jack Hawkins · Ulla Jacobsson
James Booth · Michael Caine

Zulu, 1964, was an examination of heroism against overwhelming odds. It is interesting that in this film, starring Stanley Baker and newcomer Michael Caine that both sides were given fair treatment. In fact, when one really learns of the real British machinations in South Africa in 1878-79, it is not hard at all root for the Zulus. Author's collection.

achievements—especially the massed Arab armies' ride to Aqaba, and the subsequent battle there. Screenwriter Robert Bolt's intelligent script. All these elements, and more, combine to make a whole film so much greater then all of it magnificent parts. The film was, and is, a thinking man's epic about a truly amazing individual, who, of course, did things his own way in uniting the once feuding Arab tribes against the Turks during World War I. *Lawrence of Arabia* won seven Academy Awards including Best Picture, Best Director, Best Screenplay and Best Cinematography. This is one of those films where the brutal, but stunning battle scenes are not just climactic celluloid set-pieces to cap off an entertainment experience but integral parts of the whole complex film. This is a film that still holds up today even better than it did when it was originally released in 1962.

2) All Quiet on the Western Front, 1930

Director Lewis Milestone's powerful cinematic rendition of Erich Maria Remarque's 1928 novel about the devastating effects of World War I on a group of young German infantrymen serving on the Western front over the last two years of the war. The sense of needless sacrifice and loss of young soldiers' idealism is brought to life on screen amidst the epic and bloody canvas of trench warfare. The cinematography and subtle acting are far more modern then virtually anything that was being produced during the early sound era. The details of life and fighting in the trenches of "No Man's Land" feel authentic. This film won the 1930 Academy Award for Best Picture and Milestone won for Best Director.

The end of World War One brought about a number of fine films. Including *What Price Glory*, *Wings* and *The Big Parade*. But *All Quiet On The Western Front* is certainly the best of these—a truly thought-provoking and visually stunning depiction of World War I.

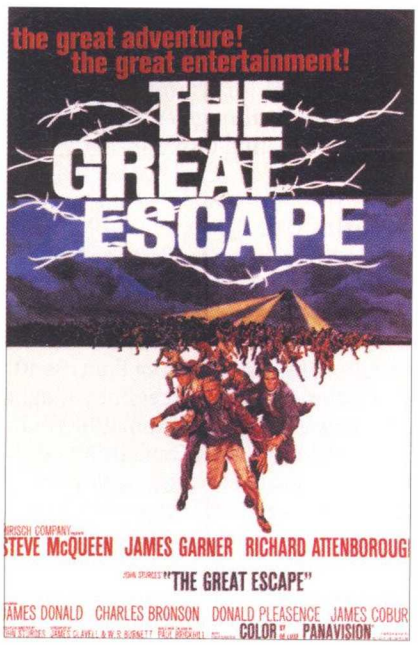
3) Zulu, 1964

American writer/director Cy Endfield and Welsh actor/producer Stanley Baker's tribute to the 140 stalwart men of "B" Company, 2nd Battalion 24th Regiment of Foot, South Wales Borders who successfully fought off charge after charge from 4,000 Zulu warriors at Rorke's Drift in Natal in 1879 *[check out Joe Musso's article on the "24th" in this issue-Ed.]* If one had made up the story of such a desperate stand no one would have ever believed it. But the story was indeed all-true. The film version may take a few liberties with the facts and equipment, but not many. Perhaps the best scene in the film never happened; the singing of the Welsh air, "Men of Harlech" just before the final charge of the Zulus against "B" Company's last stand of a breast work. You can't call yourself a true fan of such film fare if you don't sit mesmerized

while viewing that incredibly filmed scene. A young Michael Caine is top drawer as a snobby British career lieutenant, Gonville Bromhead. Stanley Baker's Royal Engineer Lieutenant John Chard rings quite true to life. But it is Nigel Green as Colour Sergeant Bourne, the finest characterization of a colonial British sergeant ever, that steals the film with a performance that makes the viewer want to "snap to!" Simply the finest and most rousing small, desperate stand by a few-against-many type of film ever made.

4) The Great Escape, 1963

Based on Paul Brickhill's non-fiction book, *The Great Escape*, this is the best of prisoner-of-war films, incorporating true-to-life humor, great pathos and an incredible amount of gritty tension and superb action. Director John Sturges, also known for the American remake of *The Seven Samurai* and *The Magnificent Seven*, was at the top of his form with this war-time prison escape drama, loosely depicting an actual event, the largest Allied prisoner escape of the war. The international cast features wonderful performances from James Garner, Richard Attenborough, David McCallum, James Coburn, Donald Pleasence, Charles Bronson and who could ever forget the "Cooler King" Steve McQueen and his heart-thumping escape attempt on a captured German motorcycle. It's grand entertainment with a serious edge to it. Even the Germans here are shown in more realistic light then in many modern World War II films, where political correctness so often dictates they all be portrayed in wartime Nazi stereotypes. The actual suspense of the escape and McQueen's motorcycle chase are just a few of the not-to-be-missed highlights of the best of POW films.


the great adventure!
the great entertainment!
THE GREAT ESCAPE
STEVE McQUEEN JAMES GARNER RICHARD ATTENBOROUG
"THE GREAT ESCAPE"
JAMES DONALD CHARLES BRONSON DONALD PLEASENCE JAMES COBUR
COLOR PANAVISION

Was there ever a more rousing, entertaining POW film than The Great Escape, *1963? Based on a real incident during World War II, its stars, screenplay and fine direction captivate the viewer, even after repeated screenings. Author's collection.*

5) They Were Expendable, 1945

No one depicted men at war better then legendary director John Ford. By the time he made *They Were Expendable*, Ford had already seen combat up close. As a lieutenant commander in the U.S. Navy at Midway he was wounded during the under-fire filming of his Academy Award winning documentary on that decisive Pacific engagement. In *Expendable* he tells the self-sacrificing story of the Navy's torpedo patrol boats, better known as PT-boats, during the early days of World War II. Based on William L. White's non-fiction book, Ford's film is a fictionalized version of the trials of Lt. John Bulkeley who championed the use of patrol boats during the dark days of Bataan and Corregidor. Ford films are always about the people, foremost. Here it is Robert Montgomery's and John Wayne's naval officers who eventually have to secretly spirit General Douglas MacArthur to safety at the expense of leaving a number of their own crew behind to fight a futile land defense against the advancing Japanese. Who can forget the elderly American civilian Russell Simpson calmly awaiting the Japanese, smoking his pipe with his hunting rifle across his lap? Or Ward Bond's crusty, but still dignified, chief petty officer, who when cajoled to make a goodbye speech, replies quietly, "I ain't gonna make a speech. I just got something to say." One of the best of all World War II films, it was unappreciated when it came out at the end of the war.

Who can forget actor George C. Scott's opening speech in Patton, *1970? It was a fitting opening for the rest of the movie, which provided the viewer with a superlative mélange of action, introspection and authenticity. Scott's performance, for which he won an Academy Award, is flawless. Author's collection.*

6) Patton, 1970

Director Frank Schaffner, co-writers Francis Coppola and Edmund North and actor George C. Scott teamed up for the most complex and fascinating war biography ever produced—surprisingly, made at the height of the Vietnam War. Scott's performance won him a well-deserved Academy Award as best actor, that he refused to accept. The film, director Schaffner, the writers, cinematographer and several other key production personnel also won Oscars for their work on the film—and no wonder. The flamboyant but brilliant General George C. Patton is here in all his glory and eccentricities. This is not just a character study but a well-executed battle film, as well. The tank duels of North Africa and Sicily are realistically filmed and Patton's various quirky uniforms and weapons are duplicated in precise fashion. Patton's final speech at the end of the film about the "fleetingness of Glory" is one of the best commentaries on military fame ever written for a film. And of course the famous opening scene speech where "Old Blood and Guts' exhorts his troops to grease the treads of their tanks with guts of their German adversaries, thrust you right into the heart of this truly amazing film.

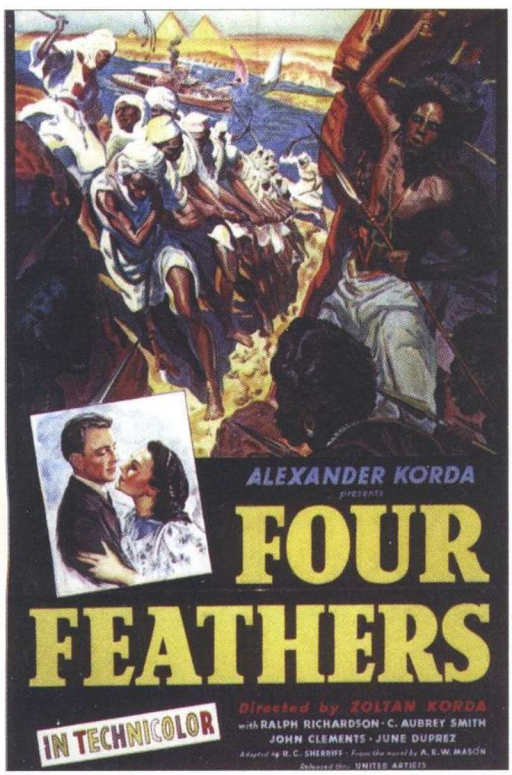
7) The Four Feathers, 1939

Gone With The Wind, *Gunga Din*, *Stagecoach*, *Drums Along The Mohawk*,

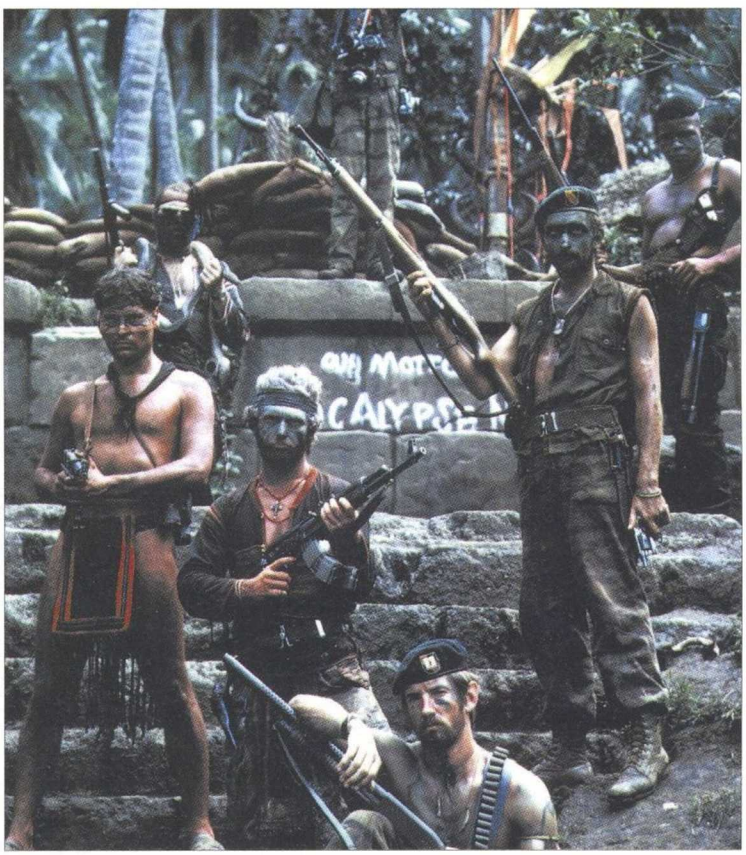
and how many others? Some film historians feel the year 1939 produced more great films then any other year in the history of Hollywood and Zoltan Korda's English production of A.E.W. Mason's novel *The Four Feathers* was one of the best. The novel had been filmed twice before for silent audiences. But it is this 1939 sound version that is deservedly considered the best cinematic rendition. It is a boy's-own-style story of cowardice and redemption; a white feather given with a calling card was an overt accusation of cowardice in Victorian times. John Clement's Lieutenant Harry Faversham must prove himself against such accusations, not only from his three friends and brother officers, but his own fiancé, as well. Director Korda went to the Sudan and actually filmed thousands of real Sudanese and Fuzzy-Wuzzy tribesmen for a spectacular recreation of the 1898 battle of Omdurman. The then-new three-strip Technicolor process adds greatly to what are already some of the greatest battle scenes ever put on film. Who can forget the closing scene when the redeemed hero makes his obstinate future father-in-law, a retired general played with appropriate gusto by C. Aubrey Smith, recant a cherished but quite embellished dinner story as the last "courageous" act that allows him to return the final white feather to his fiancé. *The Four Feathers* is a true classic. Don't look for the charge of the 21st Lancers at Omdurman in this film though. Check out 1972's *Young Winston* for a celluloid version of that piece of military history.

8) Apocalypse Now, 1979

Didn't think we were going to get to Vietnam, did you? Well, here we go. John Milius and Francis Coppola's unique and wonderfully bizarre look at America's controversial action in South East Asia. Why Milius, you ask? Didn't Coppola direct this tale updating *Joseph Conrad's Heart of Darkness* to Vietnam? Yes, Coppola did direct and tinker with the script a bit. But it was writer Milius' original script written on his own, that got the ball rolling. This is a war movie that has certainly stood the test of time. Going on twenty-years-old now, the film has recently been reconstructed to its original three-plus hours length and has been released to theaters again in August 2001. What can you say about a film that features Robert Duval as a surf-obsessed Air Cavalry Colonel who orders a North Vietnamese village attacked because there are good waves in the area? And of course there's that great helicopter attack executed to the strains of Ride of the Valkyries and Duval's most memorable line "I love the smell of napalm in the morning. It smells like victory." Add the surreal journey up river by PBY and the acid trip of a former Special Forces officer turned warlord known as Colonel Kurtz and you're in for a cinematic ride you won't soon forget. The cameraman won an Academy Award and the film itself was nominated in most of the other major categories but lost out to... well who remembers? Because this is the film of 1979 that still sticks in everyone's mind.



Alexander Korda's Four Feathers, *1939, was a Technicolor spectacular of the events surrounding the Second Sudanese War, actually filmed on location. This gorgeous recreation of the events surrounding the 1898 Battle of Omdurman, was exciting and a splendid evocation of the era. Author's collection.*



Based on a Joseph Conrad Novel, Apocalypse Now, *1979, was a jaundiced, cynical, somewhat mystical look at the Vietnam War. Visuals were superb and the script, written in large part by John Milius, was top-notch.*

9) Battleground, 1949

William Wellman's outstanding tribute to the common citizen soldier of World War II follows one company during the decisive winter battle at Bastogne in 1944. Screenwriter Robert Pirosh was actually a veteran of Bastogne and won an Academy Award for his more than true-to-life script. This film came along at a time when Americans were ready to start taking a more realistic view of their recent involvement in the war. Director Wellman doesn't shy away from the tough questions of racism with Ricardo Montalaban's hispanic trooper raising problems during the unfolding story. Much of the fine tense mood of the film comes from the American's knowledge that the German's are probing the tightening lines with troops disguised as American soldiers. The scenes of the company under a withering German artillery barrage are enough to make the viewer look for cover, too. Van Johnson, George Murphy and James Whitmore, in particular, are real standouts here. But Whitmore steals the film with quiet dignity when in the very last scene as he tells the dirty, battle weary survivors to straighten up and sound off cadence as they march out past their fresh replacements. Whitmore was nominated for a Best Supporting Actor that year for his role as the crusty company sergeant. The film also won the Academy Award for black and white cinematography and was nominated for best picture and best director.

10) The Charge of the Light Brigade, 1936

This highly romanticized Errol Flynn action vehicle, directed by the talented and often overlooked Michael Curtiz who also directed *Casablanca* and *The Adventures of Robin Hood*, contains simply the finest battle sequence ever produced for any film, anywhere, at any time. We're not talking gory realism here. We're talking a genius combination of photography, pacing, music and stunt work that still has the ability to rouse an audience to their feet. In the 1980s, I was witness to a theater full of twenty-something art students slumming for an evening at a Los Angeles revival film house who actually started to spontaneously cheer, en masse, at the climax of the film's incredible charge sequence. When you watch the British standard bearer shot from his horse, with his last breath as he hold up the proud and tattered standard for a fellow "27th Lancer" to sweep out of his dying hands, you'll cheer, too. This is the kind of rare and magnificent spectacle that comes to mind when you read first-hand accounts of cavalry troopers gladly charging to death or glory behind mounted warriors of legend like George Custer. Second Unit Director B. Reeves Eason deserves much of the credit for the amazing sequence. The one unfortunate drawback is that through either callousness or carelessness a number of horses used in the sequence were seriously injured and had to be put down. All the more the shame because much of what makes the ten-minute-plus sequence work so incredibly well is the pacing, camera angles and fantastic music score.

ALSO-RANS

I promised a few close runners-up, as well. And I have to say none of this was very easy since there are so many really great war films to pick from. The next ten films could all easily make someone else's top ten list and this writer, believe me, wouldn't have any grumbles or gripes.

11) Gunga Din, 1939

George Stevens' ultimate grand adventure of a war film set against a fictional backdrop of an army of Thugee assassins in 1890s India. When the Thugees go up against Royal Engineer sergeants Victor McLaglen, Douglas Fairbanks Jr. and Cary Grant, the Asian Indian mob stands not a chance. The final battle scene is almost as good as the charge in *The Charge Of*

WARNER BROS.
ERROL FLYNN
OLIVIA de HAVILLAND
THE CHARGE OF THE LIGHT BRIGADE
Directed by MICHAEL CURTIZ
with PATRICK KNOWLES · HENRY STEPHENSON · NIGEL BRUCE
DONALD CRISP · DAVID NIVEN · ROBERT BARRAT

The 1936 **Charge of the Light Brigade** *was a confused mish-mash of the Crimean War and Indian Mutiny. Any semblance to real history was purely accidental. It did feature, however a lively script and perhaps the best action sequence ever put on film. Stars Errol Flynn and Patric Knowles portrayed officer in the fictional 27th "Queens Own" Lancer regiment. Author's collection.*

The Light Brigade. Don't miss the elephant-mounted Gatling guns or the charge of the Bengal Lancers.

12) Paths of Glory, 1957

Stanley Kubrick's powerful anti-war statement set against the background of a World War I French regiment that refused to "go over the top" to certain death. The details and attitudes look and feel right. The movie is actually half courtroom drama and half serious battle film, and Kirk Douglas has never been better in either venue. Particular kudos go to character actor Adolphe Menjou, as the elitist general officer who cares not for his men, but who is more concerned with the politics of command. Look for the tavern scene with the German bar maid singing to the homesick French poilus.

13) The Bridge On The River Kwai, 1957

Okay, so this film would make it on many others' top ten lists. Well, I'm not bumping Zulu for it. But seriously it is one of the great ones. David Lean is director here again, but it's really the actors Sir Alec Guinness' and Sessue Hayakawa's show. William Holden more than holds his own as the independent-minded Yank officer amongst all the stiff-upper-lip British types. By the bye, that was a real World War II-era train they sent smashing to the bottom of the gully at the film's climax. The Best Picture of 1957.

14) Wings, 1927

Perhaps the best aerial warfare movie ever made. Forget *Top Gun*. In this silent classic, director William Wellman, a Lafayette Flying Corps veteran himself, sets the standard for all future aerial war films—and the World War I ground fighting is not too shabby either. Written by director Wellman and another Flying Corp vet, Wellman managed to film some of the most spectacular air combat footage ever captured on film. Winner of the very first Academy Award for Best Picture.

15) The Longest Day, 1962

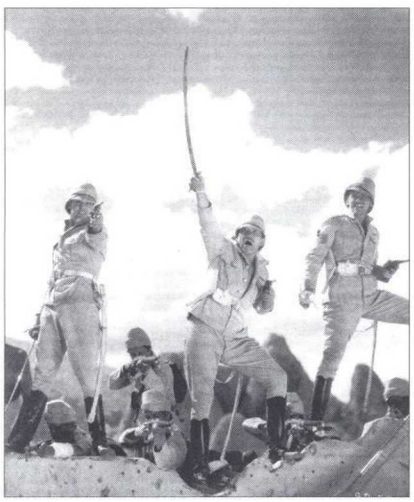
It's become fashionable since the release of *Saving Private Ryan* to dismiss this excellent film as mere spectacle, and that's a huge mistake. *The Longest Day* has all the sacrifices, courage, heroism, brutality and futility of *Ryan*, plus a more authentic, documentary-like retelling of the whole landing. In many cases the battle scenes where filmed on the actual locations and for once a huge all-star cast lives up to the challenge of making a really great film. Maybe some of the cast are a little long in the tooth, but it doesn't matter. *The Longest Day* is almost as suspenseful and precisely executed as the actual Normandy landing itself.

16) The Sands Of Iwo Jima, 1949

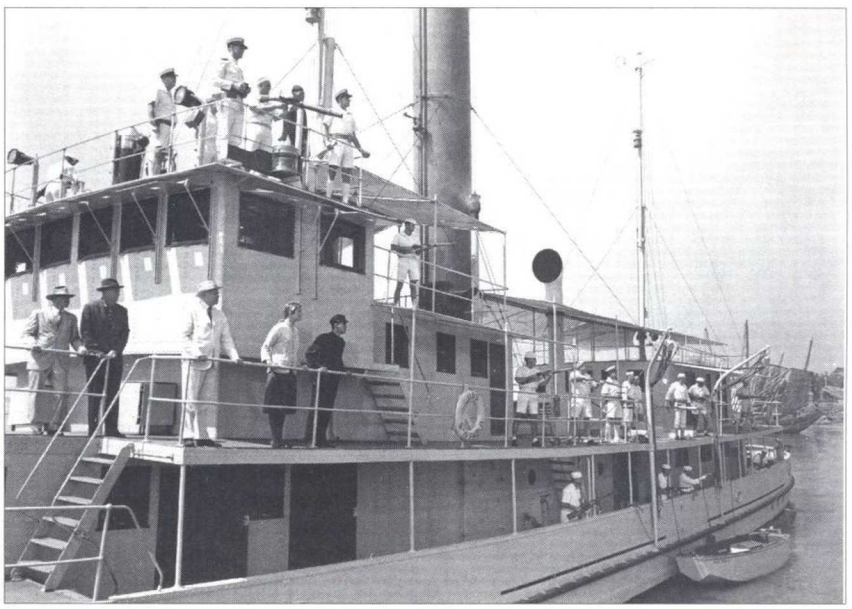
Way too many young American males enlisted in the Marine Corps because of this film for us to ignore it. It really is a tour-de-force, not just for John Wayne (it was his only other Academy Award nomination before *True Grit*) but for the Marine Corps, as well. Often thought of as a simplistic piece of jingoism, it's really the story of a very flawed, almost alcoholic sergeant who sacrifices family and hearth for the Corps because he's not much good for anything other then war. Wayne's Sergeant Stryker was loosely based upon Medal of Honor winner John Basilone who died at Iwo Jima.

17) The Sand Pebbles, 1966

What can you say badly about a film that features Steve McQueen brandishing a BAR in 1920s China? Well, nothing. It's a wonderful evocation of time and place, and the American gunboat "San Pablo" is as much a star of this film as McQueen is. The period Chinese river battles are realistically staged and the outcome is tragically true- to-form. Oh, ship's captain Richard Crenna wields a pretty mean Lewis Gun, too.



While in the "also-ran" list, there was probably no more enjoyable, rousing British-in-India film than Gunga Din, *1939, based very loosely on Kipling's poem of the same name. Stars (l-r) Cary Grant, Victor McLaglen and Douglas Fairbanks, Jr., kept things moving. Author's collection.*



The Sand Pebbles, *1966 was a fascinating bit of social history, set against the era of "Gunboat Diplomacy" in China in the 1920s. While the film nominally starred Steve McQueen and Candice Bergen, the real lead was the gunboat SS San Pablo, which was made for the film and ended up in Vietnam.*

18) The Wind and the Lion, 1975

Writer/director John Milius, Teddy Roosevelt, 1900 U.S. Marines and a manly Berber brigand, the Raisuli played by Sean Connery, all combine for one of the most entertaining action-adventure war films ever made. Brian Keith is the best screen Roosevelt ever, with Tom Berenger in the same director's 1997 television *Rough Riders* miniseries coming in as a very close second. The action is expertly staged and the story reflects the adventurous charm of the Victorian era from start to finish. Never mind that the Raisuli actually kidnapped Mr. Pedicaris instead of winsome Candice Bergen's Mrs. Pedicaris. Just go along for the ride, it's a great one.

19) Pork Chop Hill, 1959

Director Lewis Milestone *(All Quiet On The Western Front)* scored again with this intense look at the men of Easy Company, U.S. Infantry trying to hold a worthless hill in the DMZ during the peace negotiations at Panmunjom during the final days of the Korean War. Gregory Peck plays the captain who drew the short straw assignment. The action is brutal, realistic and based on a true story. One of the best scenes is when Peck's Japanese-American jock lieutenant O'Hashi leads a bayonet charge on the unsuspecting Chinese because "My ancestor's were supposed to be pretty good at this 'Banzai' thing."

20) Beau Geste, 1939

Any top war film list needs a French Foreign Legion film and this is certainly the best of all of them. The oft-filmed tale of ill-fated brothers who paths reunite at the doomed Fort Zinderneuf was never made better than in the 1939 version. Gary Cooper was in top form here and, for that matter, so were Ray Milland, Robert Preston and Brian Donlevy. William Wellman's taut direction is just right to capture the cynical spirit depicted in P. C. Wren's classic novel.

Well, there they are, and I wish I could include other great titles like *A Walk In The Sun, Kelly's Heroes, The Dirty Dozen, Glory, and Full Metal Jacket*. But my editor is giving me a harsh look and ready to reach for his business card and the nearest white feather, so I must retreat until my next assignment, lest I be forced to serve penance somewhere in the burning sands of the Sudan. MC

Wind and the Lion, *1975, was a fun revamping of history. Depicting the kidnapping of an American citizen by a Berber chieftain, it starred Sean Connery as the Raizuli and Brian Keith as Theodore Roosevelt. Here, the U.S. Marines, led by actor Steve Kanaly, storm the Bey's place. Author's collection.*

One of the very few Korean War films,* Pork Chop Hill, *1959, was a realistic taut depiction of men in a seemingly hopeless, futile military effort. It was directed by Lewis Milestone. Author's collection.

While it didn't make the author's Top Ten list,* The Longest Day, *1962, is the best depiction of D-Day ever put on film. Its documentary-like quality and earnest screenplay make it a true classic. Even the presence of stars, such as (l-r) Jeffrey Hunter, Eddie Albert and Robert Mitchum, in the key roles failed to distract the viewer from the grandeur of the landing. Author's collection.

I RESPECTFULLY DISAGREE

I'm sure I can already hear some of you grinding your teeth and white-knuckling the arms of your La-Z-Boy. As Editor, I must admit that Dan and I do diverge on a few points, but felt I must be true to my calling and allow him his say. Still, I believe it would only be fair to list my own top ten, and to allow readers to do the same. If you would like to opine, drop a note with your selection to, Top Ten War Films, Military Classics Illustrated, 6420 Wilshire Blvd, Los Angeles, CA 90046, and we'll tally them up and see just how well Dan's choices fare. Please, just list the movies, and keep comments to a minimum.

EDITOR'S PICK

1) Grand Illusion, 1937
2) All Quiet on the Western Front, 1930
3) Lawrence of Arabia, 1962
4) The Longest Day, 1962
5) Patton, 1970
6) A Bridge Too Far, 1977
7) Zulu, 1977
8) A Walk in the Sun, 1945
9) Charge of the Light Brigade, 1936
10) The Big Parade, 1925

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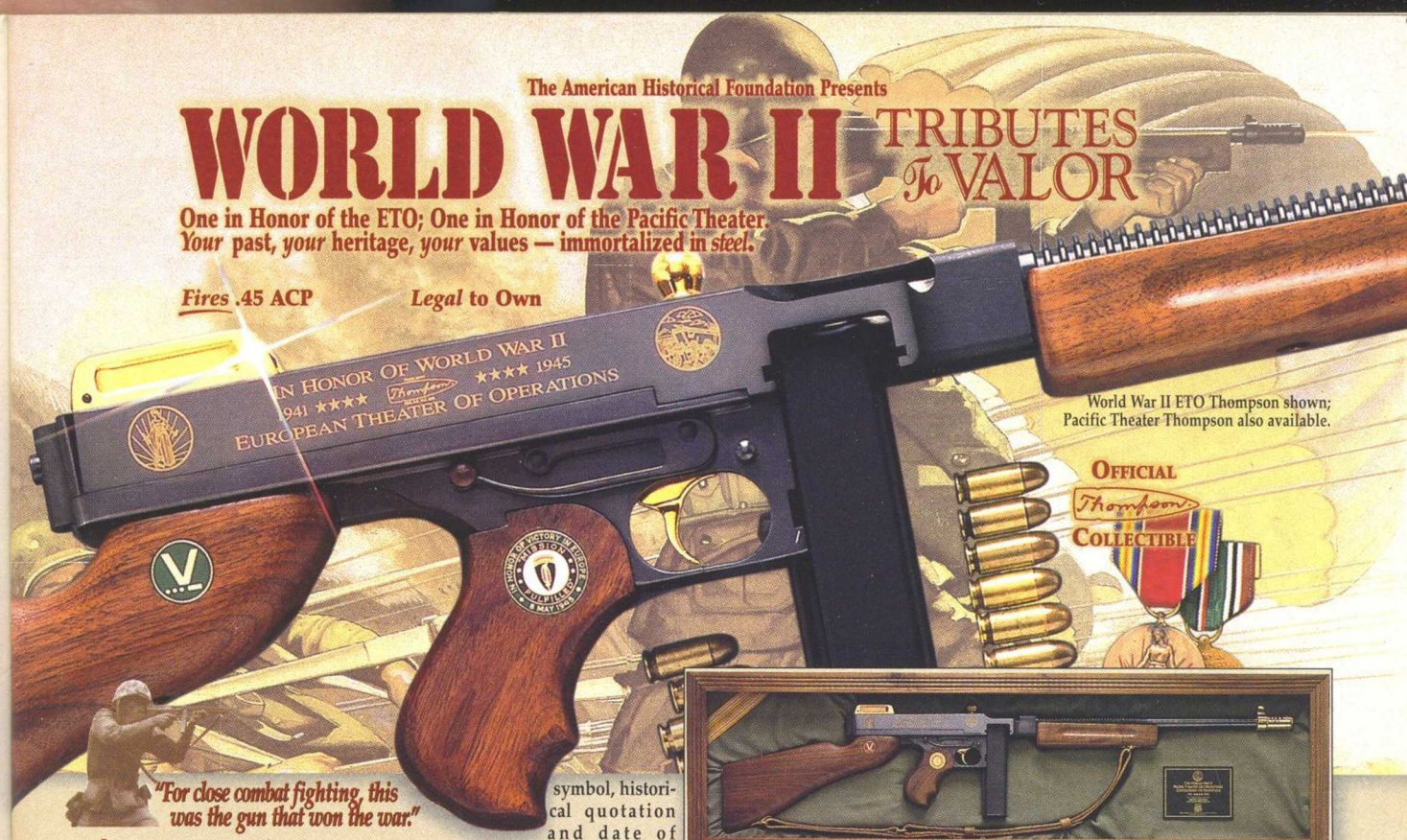

World War II ETO Thompson shown; Pacific Theater Thompson also available.

OFFICIAL Thompson COLLECTIBLE

To safely display and protect your investment from dust and unauthorized handling, an American Walnut Wall Display Case, with locking acrylic glass lid is available. Lined with olive drab cotton twill. Pacific Theater Thompson shown, with the correct Theater Victory ribbon in corner (44" x 13" x 4").

"For close combat fighting, this was the gun that won the war."

As you heft this Thompson, you know it is alive with the *spirit* of America — and our fighting men who carried it in combat . . . in the ETO at Normandy, through the Bulge and into the Rhineland; and in the Pacific Theater from Guadalcanal to Iwo Jima and Okinawa, and back to the Philippines — and on countless missions in between.

When you hold it, it may bring back memories of those now-distant places. Or it may, for the first time, let you experience what you, a father or a friend felt sixty years ago. It is a *beast* of a weapon; it weighs twelve pounds, unloaded; it takes *two* hands to hold it. *Time* magazine called it, "the deadliest weapon, pound for pound, ever devised by man."

For close-combat fighting, this was the gun that won the war. Today, it is one of the most famous firearms in the world. No collection — or story of a man who served — can be complete without one.

Now, to honor the Americans who served in the European Theater of Operations (ETO) and the Pacific Theater, The American Historical Foundation brings you *two* special *firing* Limited Edition World War II Tribute Thompsons, one for *each* of these theaters of operations. You may own the *one* that pertains to your family's history, your interest, or *both* (with matching numbers).

24-KARAT GOLD

The finish gleams — it is mirror-polished, precision-machined steel, custom gun-blued and deeply etched in bas relief with historical inscriptions. You sight across the 24-Karat Gold plated rear sight and actuator knob. Your eyes move across the 35 deep cooling fins and along the mirror-polished and blued barrel, mounted at the muzzle with its mirror-polished and 24-Karat Gold plated Cutts Compensator and front sight. Even the trigger, two sling swivels, swivel mounts and screws are mirror polished and plated with 24-Karat Gold. And as your guarantee of *lasting* quality and beauty, all the plating is to Jewelers-Grade *Heavy* thickness.

Each Thompson is custom-fitted with deluxe solid walnut stocks, beautifully-finished to high gloss, and inlaid with three special fired-enamel cloisonnés. Inlays on both sides of the buttstock feature the omnipresent "V," for Victory, underscored by its Morse Code symbol. The larger rear grip medallion bears the particular theater name, symbol, historical quotation and date of victory. Inscriptions deeply etched and gold-gilt infilled across the receiver include the theater name, the years of the war, the World War II Victory Medal and the individual, respective Theater Medal. The center features the Thompson "Bullet" trademark, proof it was built by Auto-Ordnance, founded by the man who designed the Thompson, General John T. Thompson. As a finishing touch, your Thompson is fitted with a deluxe leather military sling and a legal, 20-round magazine.

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But this is not *just* a museum-quality showpiece. It is a *firing* Thompson. But, because it fires in *semi*-automatic *only* (not full auto), you do *not* need a special license; anyone who can own a standard hunting rifle can own this, in most areas. And because it is functional, it could even be called upon to defend your home, family or nation.

LIMITED EDITION: ONLY 500

Only 500 are being custom gunsmithed to honor each theater of operations — a low edition, considering 16 million Americans served in the war, and each deserves being honored. Each special Thompson is individually engraved with its own Limited Edition Registry Number between 001 and 500, with the prefix ETO or PTO, respectively. This Registry Number is also inscribed on the accompanying Certificate of Authenticity, which further confirms the edition limit and the purity of the 24-Karat Gold plating.

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TO RESERVE: SATISFACTION GUARANTEED

This is available exclusively through The American Historical Foundation. With your reservation, you'll be made a Member. Your prompt reservation with a small deposit guarantees this existing price which, otherwise, is subject to advance. At a time when collectors pay as much as $20,000 or more for standard-issue Thompsons with a unique feature or two recognizable only to the advanced collector, the issue price of this Thompson is particularly attractive.

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If you served in World War II, this may be a reunion with an old friend. Either way, you'll feel the spirit of the Americans who carried it in harm's way, to the benefit of free people, today. And, like very *few* Americans of today, *you'll* know how it feels to own America's greatest close combat weapon of World War II . . . a part of *your* American past, *your* heritage — *immortalized* in steel.

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- ☐ Matching Set (one of each — matching Registry Numbers)
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  Please charge ☐ or invoice ☐ the balance due prior to delivery . . .
  ☐ in ten monthly payments of $250, or
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SPECIAL PHOTO FEATURE

A BRIDGE TOO FAR: The British Paras at Arnhem

A Look at the Men and Equipment of this Elaborately Staged World War II Allied Failure

By Harlan Glenn

Officially known by the Allies under its code name, "Operation Market Garden", the Battle of Arnhem in Holland was the largest airborne battle ever fought. Devised by Field Marshal Bernard Montgomery and involving mainly British, American and Polish troops, it was to be the only Allied defeat in Northwest Europe. Market Garden lasted from September 16 to September 26, 1944 and was fought between Montgomery's 21st Army Group and Army Group B, led by Generalfeldmarschall Walter Model. Instead of being a carefully managed campaign, fighting eventually broke down into scores of individual actions, resulting in disaster for the Allies.

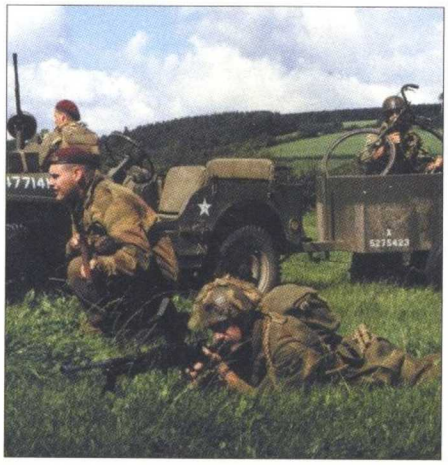
There are many very special facets unique to Arnhem that to this day are largely unknown to the general public, for they have either been overlooked or forgotten, or obscured by Hollywood attempts to depict the battle.

Arnhem was interesting in that many experimental arms and pieces of equipment were put on trial, and were a hands-on proving ground for the British 1st Airborne and Polish Parachute Brigade. These combat trials were discontinued when the tide of battle turned sour, and those who were to report on the efficiency of the gear were oftentimes unable to evaluate anything ever again. In the following pages you will see a cross section of the weapons, uniforms and insignia, both standard and experimental and standard issue employed by the British Airborne.

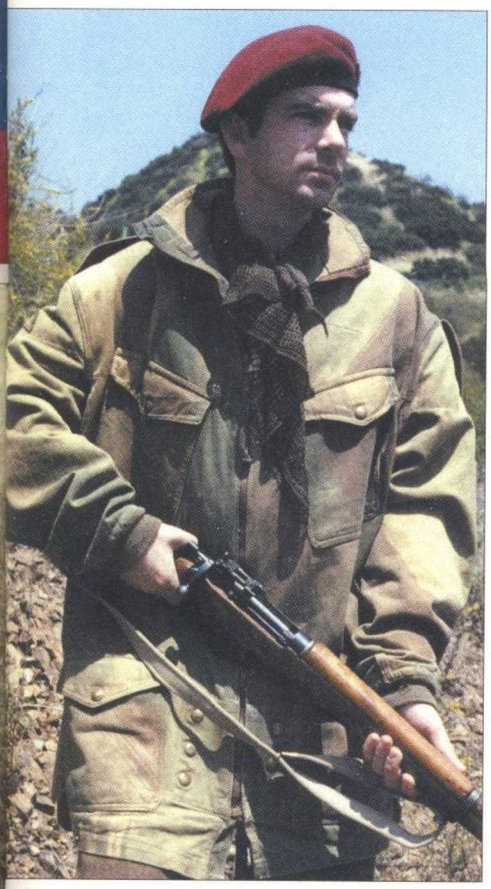
Rifleman in 1st pattern "spilt paint" Denison smock. The colors of his smock seem to fade from one color and into another—a trait of the very first type 1942 smock which was replaced by the 1942 screen-printed smock some six months after it's manufacture run. You can just make out the riveted leather chinstrap of the 1942 All Steel Jump Helmet. This Rifleman is armed with No. 4 MKI Enfield and one bandoleer of .303 SAA.

The 1st Airborne's RECCE meet and gather themselves at the rendezvous point just outside Oosterbeek Holland, September 17, 1944. Experimental body armor is worn by the jeep driver. Also of interest is the identification disc affixed to the MKIII Lightweight Respirator bag (bottom left). All Pattern 37 webbing has been "blancoed" (a special protective covering) to regulation and as a form of camouflage.

Trooper uses his American-made 1928 Thompson, as it was far more dependable than the Sten gun. Note the tapered sleeves of the 1st pattern 1942 smock and it's knitted cuffs which were added in the factory, debunking the myth of troopers cutting the tops of socks off and sewing them to their smocks as was done in the postwar years. Also note the khaki canvas chinstrap of the late war 1943-45 jump helmet, which was just issued prior to Normandy and used into the 1960's.



Recce troops gather on the LZ on their way to take the Arnhem road bridge as Bren gunner in the foreground is at the ready should they come under fire. The British jeep trailer is very different to that made and employed by the Americans, and is simply a box mounted on a frame and axel. A Vickers 'K' gun points skyward from its mounted position upon the jeep's bonnet (hood).

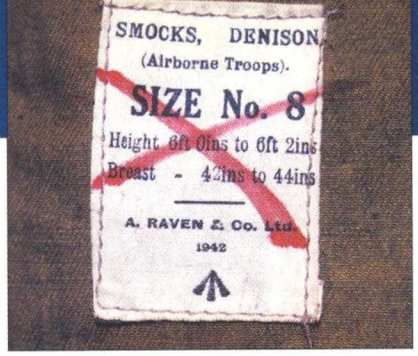


A 1942 1st pattern smock that has been altered to full zip being worn by a Para taking part in a policing action during the Civil War in Greece. The full zip was a postwar practice. Over the years the colors of the smock have faded and defused with each other leaving no sharp edges or transitional lines. Around his neck is the camo face veil, which could be dipped in a nearby stream and draped around his neck to keep him cool in the hot weather. One trait of the 1st pattern 1942 smock is it's elongated body and sleeves which set it apart from the later 2nd pattern button cuff smock.

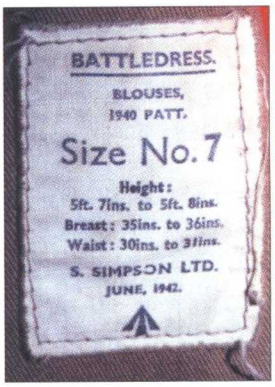
A Bren gun section making it's way up a heavily contested street in Oosterbeek where the heaviest of the fighting took place during the Arnhem operation. To the rear is an airborne jeep of the Royal Army Service Corps Light Composite Company, whose job it was to gather and distribute the supplies as they landed via parachute and glider. The Bren Gunner wears the "Trousers, Parachutist" as you can see from the unique elongated expanded pocket hanging just above his left knee. The Bren's bipod is folded forward, but it can be also folded backwards to work as a handgrip at the gunner's discretion. The rifleman in the foreground covers the Brengunner as he moves up with a No. 1 MKIV Enfield. It was all too common to see most riflemen during the battle with fixed bayonets as the fighting was at such close quarters. Both men wear the 1942 1st pattern smock as you can see from the tapered sleeves and wool knit cuffs.

A BRIDGE TOO FAR

The basic combat load of the airborne rifleman. Of interest is how his webbing has been blancoed which was done to regulation. Blanco is a powder that when mixed with water produces a paste, which is then applied to the webbing much like toothpaste. The toggle rope is worn around the shoulders and secures at the rear as you see here. The ground Sheet is folded and inserted into the haversack per regulation leaving half hanging over the edge and rear of the pack—this simple rubberized sheet was the airborne soldiers sleeping mat/bag/bedroll and rain garment all in one. The sleeve-type water bottle carrier proved useless in combat, as it was quite difficult to remove the water bottle from this web cradle so the earlier skeleton bottle carrier prevailed. The APE tail of the smock is secured in the rear—this is indeed a 2nd pattern smock-which was NOT worn at Arnhem as 1st Airborne wore nothing but the 1st 1942 pattern as has been photographically documented.

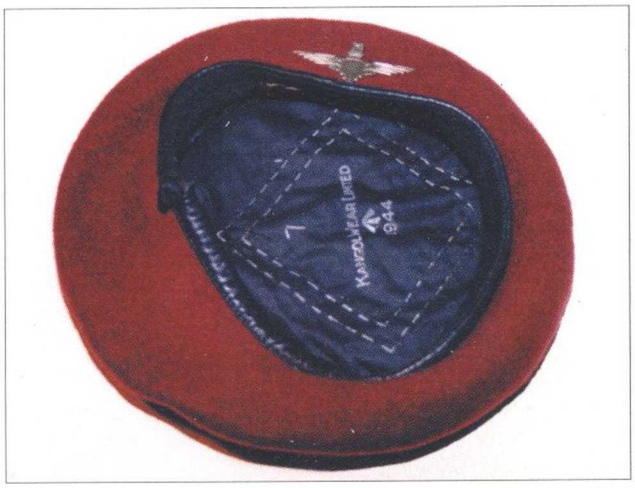


A typical size label for a 1st pattern smock. Sizes ranged from No. 1 to No. 8, with No. 8 being the largest. The red X denotes this piece has been struck off the Quartermasters records/books. The Broad Arrow at the bottom of the label can be found on most pieces of British clothing and equipment.

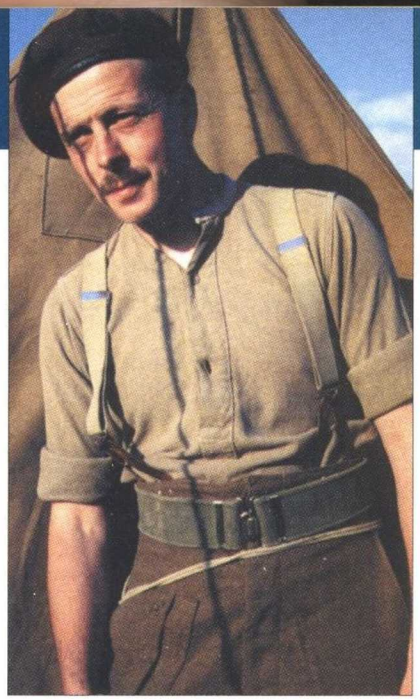


Label of the late and last pattern "Austerity" blouse label that was first introduced in 1942 and made until 1946 when replaced by the 46 pattern blouse.

A trooper from the 21st IPC (pathfinders). His "PARACHUTE" shoulder title and the added second tab with roman numerals XXI denotes 21st IPC. This photo was taken late in the war as he is an enlisted man (other ranks) and wears his blouse open and with a tie and collared shirt, which was only approved in very late 1944. His battledress is the last wartime pattern, which is known to collectors as the 40 pattern. It was officially know as the Austerity pattern as to save money and materials and the pockets were not pleated and the buttons left exposed thus saving wool, time and labor. Note how his beret rides over his ear—the wartime trait—and that the cap badge is individualistically worn above the left eye. The Pegasus flash is a printed wartime economy-make and his moustache trimmed to regulation.



The coveted "red beret." Note how the string tie has been knotted and trimmed—this was a very common practice with the Paras as they did not at any time let the string simply hang down as this was considered a very "French" thing to do and was frowned upon. Sizes for the wartime berets ranged in 8th's going from size 6½ to 8½ (as did the jump helmets.) On the wartime berets there was no stiffener nor badge stay and the cap badge was attached by making a hole through the material and held in place by a pin or slider. Here you see a Kangol Wear Limited beret, this was the most common manufacturer of berets for the Airborne, armoured corps and Commandos. War time berets are also 1 to 1½ inches wider in the crown where as postwar are but 9½ inches in the crown—this results in the wartime berets coming down over the ear where as postwar just rest above the ear.



The Angola (NOT Angora!) wool collarless shirt as worn by other ranks (enlisted men). It was much like that worn in Victorian times and through World War I with the difference being in the color. In WW II it was made and issued in shades of khaki where as before the shirt was made in gray with a white collar. Also of interest are the braces (suspenders) with leather tabs, which attach to the actual trousers. As per regulation, a web waist belt is worn and blancoed. Around the waist is the lanyard for the jack knife/clasp knife, which is either left to hang at the side or secured in the pocket. Note the plastic economy Recce badge on his beret. This is one of the most difficult plastic badges to attain due to its very limited manufacture.

Identity discs, worn as per regulation. A third disc would be attached to the man's lightweight respirator bag (gas mask bag). On the ID is the trooper's full last name and fist and middle initials followed by his religion (Presbyterian), and his army number. This army number will be written into each piece of his clothing and equipment for identification purposes. Should the man be killed the lower red discs would be removed and sent to Graves Registration.

Here a member of the Recce Squadron takes a respite in the fighting to darn his socks. He wears the 1942 string vest underneath an Angola wool collarless shirt, and is laying on his airborne sleeping bag. Paratroopers did not take these into battle with them—there was simply not enough room for that to be possible. These bags were carried in the gliders and in the jeeps/vans and were truly meant for the wounded which is why they are most commonly seen in the casualty clearing stations. There is a big difference between a wartime and postwar airborne sleeping bag where as the post war were completely different colors than the wartime bag that you see here. The date stamp of the bag is found on the waterproofed lining yet as it is often touching the ground many have since worn out as the stamp was a simple ink one. Our trooper has opened his haversack and in his hands he holds a pair of socks (hose). Note how just underneath his left hand, the manner in which his mess tin is used to store and protect his individual rations and eating utensils. The MkV Sten lays to his front. This was the standard issue Sten gun for the airborne, and by May, 1944 it was very rare indeed to see an earlier model of Sten in use by the airborne. You can just see his special extended pocket for the "Trousers, Parachutist." Behind him lays his 1942 "spilt paint" smock and the haversack of his mate who is pulling guard.

Three of the four types of Parachute regiment cap badges. At the top is the economy plastic badge; in the middle is the badge with brass pin and eyelets, and on the bottom the late war badge with brass "slider." The slider simply slides through the hole in the beret and rests there—yet can be easily lost, whereas the earlier pin and eyelet was far more secure. The folding brass tabs on the plastic badge break off all too easily and this is one thing today's collectors should be aware of—take care and do not fold and refold as you'll destroy your badge.

A BRIDGE TOO FAR

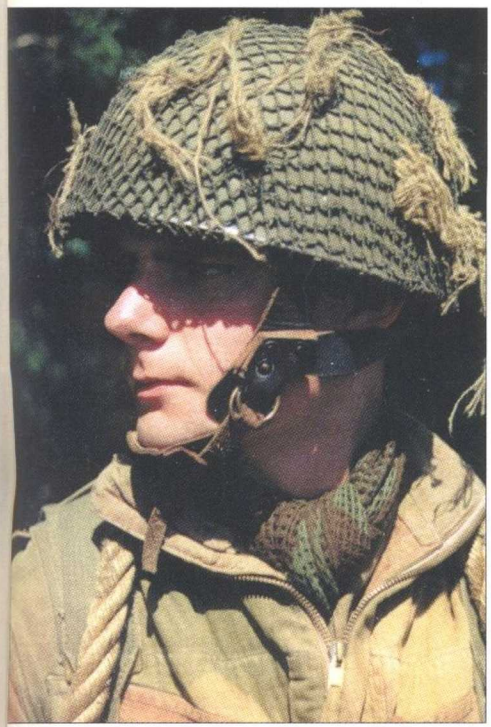
An airborne soldier had to pack enough necessities into his haversack to enable him to shave, wash, eat, darn socks, brush his teeth, care for his aching feet, etc. All required implements had to be carried into battle on the soldier's back. This selection is typical of the gear carried for a one-to-three day mission. The black cape is actually a ground sheet. The black color is unusual as most were khaki. The ground sheet served as the soldier's raincoat, sleeping bag and ground cover, all in one. Resting on top of the haversack is the man's face cloth. Beside it is a tin of foot powder, extra socks, emergency ration and a four-man ration tin just under the emergency ration tin. Each man carries a "housewife" (sewing kit) and "hold-all" which served as toilet and boot cleaning kit—not the best of sanitary ideas. Directly in the middle of this, covered by wrapping, is a tab of Blanco which was use to camouflage webbing. On the have roll is a toothbrush, shaving mirror, razor blades, Bakelite razor, shave stick. The coiled twine is the jackknife lanyard and jackknife/claps knife. The smaller colored tins are "Soldier's Friend" boot polish, Altoids and Vaseline for the treatment of burns. Note that these items were privately purchased from the NAFFI (PX) or sent from home. Just below the mess tin is the soap and soap tin.

Ammo boots were the standard issue boots of the British Army as worn from World War I and until the late 1960s. This simple boot with leather sole saw action in every theatre of war that Britain and her Commonwealth and Dominion Brothers took part in. The boot was upgraded and improved upon in the late 1930's and during World War II the boot had some four different variations some made for the soldiers' comfort and other changes made to simply save money for the war effort. There were no special jump boots except for some experimental types that did not see wide issue or a proper production run for the airborne. These experimental boots were introduced from 1941 to 1942 by which time the ammo boot was chosen as the official—and only—footwear of the airborne.

An interesting shot of an American Airman serving hot tea to the British Paras as they wait to get their plane. To the left one can just make out that the Para with the bulging pockets is wearing his clasp knife around his waist—outside of his smock. Second from the left is the special airborne map-case made exclusively for the airborne. In 1940/1941 and 1942 the British airborne clothing was copied from the German—as seen on the trooper on the far left this Denison smock hangs down like a German "Bone sack." The smocks were initially made to be worn over the equipment thus they are loose fitting when issued per regulation, rather than personal preference.

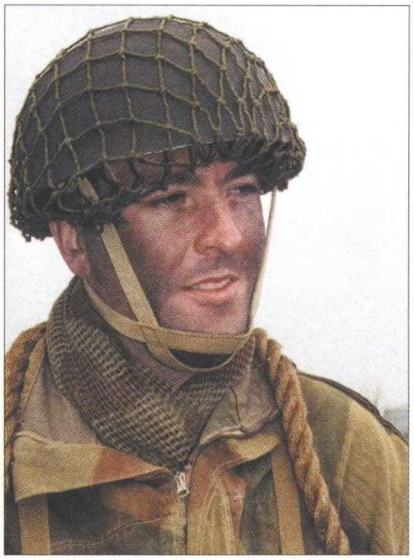
Photo was taken during the Arnhem battle. In fact, by this time the fighting in actual Arnhem had subsided and the remainder of the battle was being fought in Oosterbeek where 1st Airborne had their HQ. Note on how loose-fitting these 1st pattern 1942 smocks are. The trooper at front left wears the 1943 web chinstrap helmet whereas the trooper at front right wears the 1942/43 leather chinstrap helmet. From the looks on their faces these men have been through hell. It can be said that Arnhem is what made the British Airborne immortal.

The early days of Sorbo training helmets and step-in jump smocks. This photo would date to early 1942, as by mid-1942 this cheaply made training helmet was replaced by the Bungy helmet which was covered with fabric and offered a bit more protection.

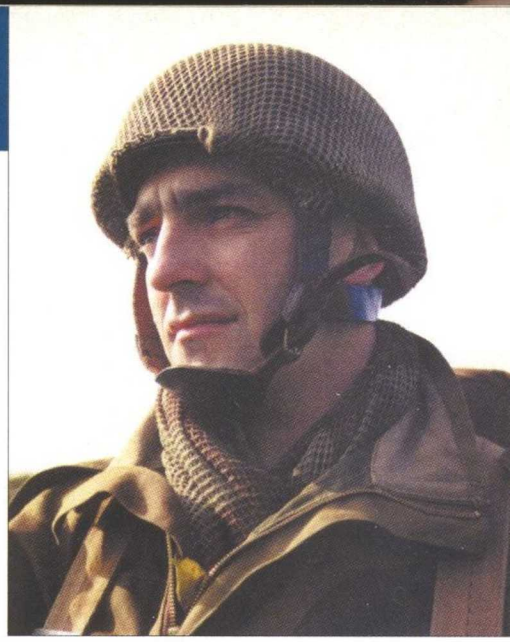


The 1943 all-steel jump helmet is a simple shell—thus the name all-steel to set it apart from the earlier fibre rim. This helmet was first introduced in late 1942/early 1943. It featured the same liner as the fibre, thus many are dated 1942 even though they did not see service until 1943. One can just make out that the leather chinstrap is riveted, though some are sewn, and some are both sewn and riveted. The rope worn around the trooper's shoulders is indeed the "toggle rope," and the camo scarf is the "face veil."

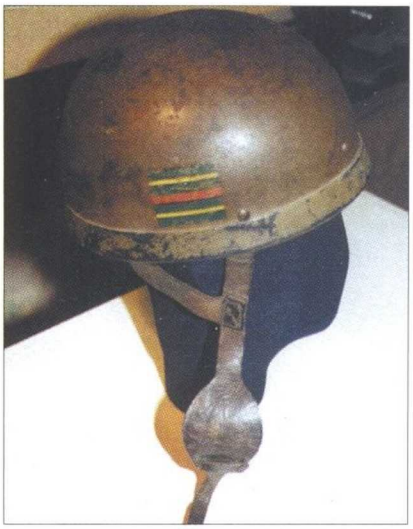
This is the prototype helmet which was the first combat jump helmet introduced and used for the Bruneval Radar Station raid of February 1942 ,and the airborne invasion of North Africa of 1943. By the Sicily jump the "P" type helmet had been replaced by the 1942 fibre rim jump helmet. This helmet is part of the Hartenstein Airborne Museum collection in Holland, and was found on the grounds of the museum—dug up some years after the Arnhem battle. This is indeed a true exception to the rule of such a piece of equipment being used that late in the war. The "P" type helmet is also referred to as the "duck bill" helmet for it's elongated rubber tip, which makes it look much like a fire chief's helmet.



The 1943 web chinstrap jump helmet was first introduced in mid 1943 to save materials and money for the ever-pressed war effort. The leather chinstrap was replaced by one of canvas with a small leather and chamois lined chin cup built into the canvas chinstrap unit. Though cheaper to manufacture, this helmet was more difficult to get into and out of due to the chinstrap hanger arrangement yet this very style was made well into the 1950s.



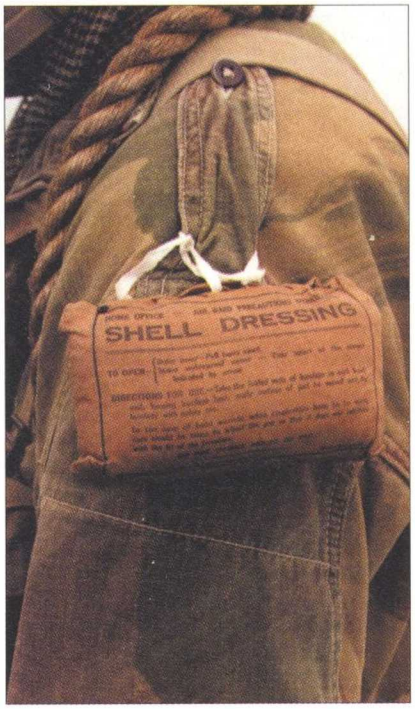
The 1942 to 1943 fiber rim jump helmet saw wide use during the war though production was only for one year. It is very common to see a good 50 percent of the men at Arnhem wearing this type of helmet. The 6th Airborne wore a small allotment for the Normandy jump of June 5, 1944. The fibre rim is hidden underneath the helmet net, yet its shape can be made out from under the bulging net. As with the drive to save money and materials for the war effort, the actual fibre rim/ring was discontinued. This piece is an actual hard rubber ring that is held in place via four screws, which secure to the shell. It was a simple transition from the fiber rims to the 1942/43 all-steel jump helmets.



The 1942/43 fibre rim. Note the colored helmet marking which is seen on only the right side of the helmet. This helmet was found in Holland near the landing zone of the 2nd Battalion South Staffords, which this helmet is marked to.

A BRIDGE TOO FAR

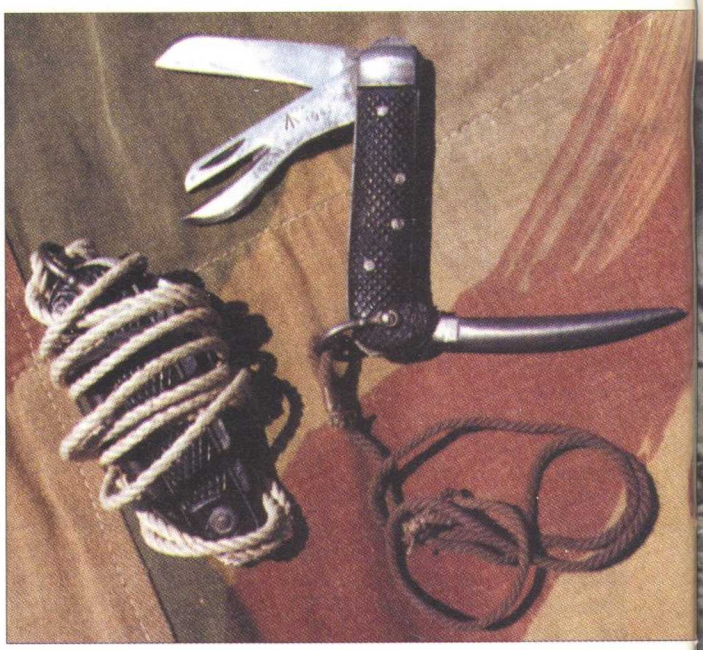
This battle dress belonged to a sergeant of the 7th Battalion Kings Own Scottish Borderers who took part in the Arnhem Operation; this was their baptism under fire. Note the small glider badge just above his overseas chevrons (hash marks); this glider badge was worn by all glider infantry. The 7th Battalion did not wear a shoulder title but rather their clan tartan which was Clan Leslie. Just under the arm is a leather carry pouch for the folding saw which was used to cut down trees around the landing zone.



Shell dressing tied to the shoulder strap of the Denison smock. This was a common practice of 1st Airborne and made for easy access should a large dressing like this be needed. It is similar to how the U.S. Airborne would tie their first aid pouches to their M-36 suspenders or helmet nets.

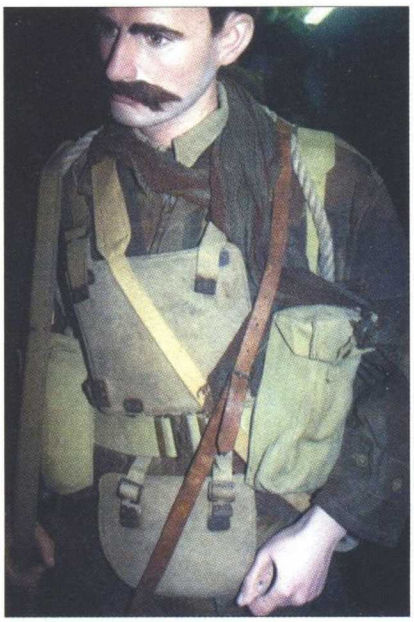
MKIII 37 pattern pouch, of which two were worn on the rifleman's rig. It has been blancoed with olive No. II, which was ideal for NW Europe. This pouch was introduced and replaced the MKII so as to properly carry and contain the Sten gun magazines. As was the norm for the rifleman, this pouch was used to carry either two Bren gun magazines, two 2-inch mortar bombs, or three 36 Mills bombs (hand grenades).

The 37 pattern skeleton water bottle carrier, which was worn to the man's side via the 37 shoulder braces. The olive colored bag hanging from the man's waist belt is the MKIII Lightweight respirator bag.



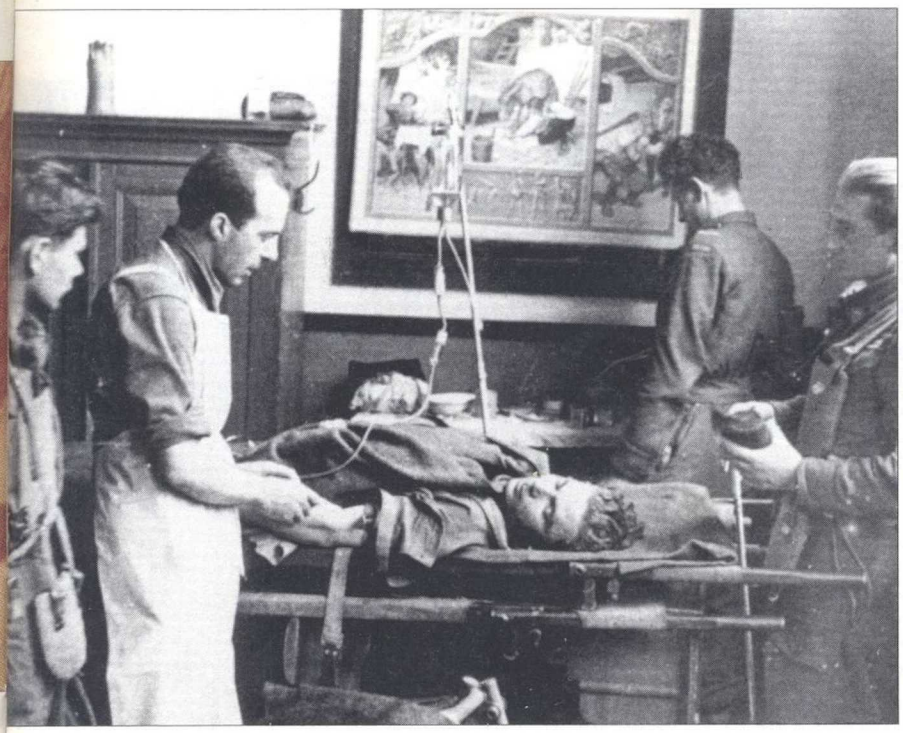
Here we have the clasp knife/jackknife with marlinspike for rope work. The lanyard was worn around the man's waist and underneath his battledress blouse. This knife is actually an early version from World War I.

The 37 pattern "long strap" tank holster. The"C" broad arrow mark stamped on the thigh strap denotes Canadian manufacture. The tank holster was quite popular with Airborne and Recce units. This holster was modified by 1943 to just fit over the waist belt as the long gunfighter type strap was found to be wasteful of material and non-functional by some armoured troops. Yet, it was well-liked by troops of 1st Airborne, especially the Recce.



Body Armour as worn by members of the Recce, Polish Airborne and members of the Parachute Brigade. Though it was made available to all troops for this operation, few took it, as it was obviously heavy. Still, those who did "grab" a set were mighty glad in the days to come! It was purely experimental and only used for this operation.

Shown here is a 2nd pattern Fairbairne-Sykes dagger. This method wearing the dagger was soon replaced by the special inner knife pocket of the "Trousers, Parachutist." Of the F-S knives used by the Airborne, this 2nd pattern was the most common whereas 1st patterns were taken up by the Commando (British), and 3rd pattern knives were used up by the French SAS and Commandos.



Body Armour in use by the Polish Parachute Brigade during the battle of Driel (Arnhem). The man on the far right wears a set of armour. The litters and tables are of the special folding airborne type.

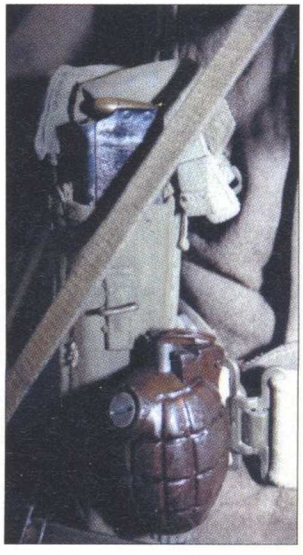
Here you see two men of the Army Film and Photography Unit just prior to Arnhem. Both men wear the tank holster. On the left this holster has been shortened (modified) and on the right it is as-issued. These men were responsible for some of the only motion picture footage of the battle of Arnhem, besides that taken by the Germans and a short 12 minute roll shot by a Dutch civilian which can now be seen in the Hartenstein Museum.

A BRIDGE TOO FAR

The 2-inch Mortar was the light support weapon of the airborne, able to lob smoke bombs to mask an attack or a retreat, project parachute flares, or fire high explosive or fragmentation bombs. It was found quite useful to the airborne as a light support weapon due to their very mobile role.

It took great strength and fortitude to cock the PIAT. While most British Paras were not big men, they found when in the heat of battle superhuman strength to cock and fire this weapon. It was cocked by either stepping on or holding the shoulder stock with the soldier's feet as he pulled with all his might to compress the massive spring and cock the weapon. The facial expressions here are only too real! In the background is the box-type airborne jeep trailer.

Shown here is the Enfield No. 4 T Sniper rifle. By the time of Arnhem each battalion had it's own sniper teams, and during the battle sniping was rife on both sides. Here the sniper is using his face veil to better blend into his surroundings. Sniper teams, per the norm, operated in twos—one man would spot and find the shot then the actual rifleman would make the kill.



The Mills bomb was the British equivalent of the U.S. "pineapple" grenade. In most operations two Mills bombs would be issued per trooper. Of interest is the rigger-made MKII pouch with one single pocket taken from the Sten Gun bandoleer and ten sewn to the side of the MKIII pouch. (Hartenstein Airborne Museum)

The infamous PIAT, ("Projector Infantry Anti Tank.") This weapon as crude as it was, accounted for most of the destroyed enemy amour during the Arnhem battle!

The folding BSA (Birmingham Small Arms) bicycle came in handy for messengers and rapid transport. Those bikes, not damaged upon landing could be simply unfolded, screws locked and away you went! The BSA's pedals retracted to save space during transport.

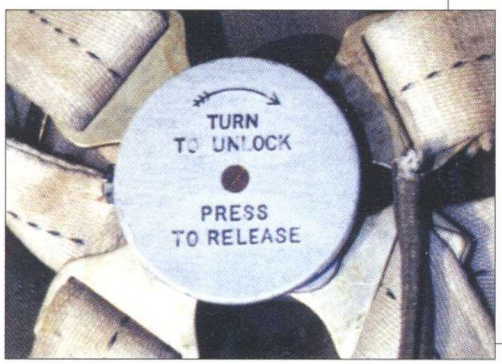
This is the later of the two models of the folding BSA, dated 1944. The first variant can easily be identified by its khaki issue paint. There were also two types of canvas bag that were attached to the inner frames, which are extremely rare. A folding rack could be used to secure a Bergen rucksack, though this tended to be more for the Commandos and Airlanding Brigade than the Parachute Brigade.

A BSA bike ready for "jumping" with its chute attached to the wheel. It was more common to see the bikes arrive by glider.

The Wellbike was a collapsible two-stroke motor scooter, which weighed 70 pounds and could be removed from a drop container in the record time of 11 seconds! Its top speed was 30 mph. This scooter was ideal for reconnaissance and messenger duties.

This bike is painted in the early war shade of khaki whereas others will be in the darker olive. The handlebars could be folded and depressed to allow the bike to fit into its drop container.

A BRIDGE TOO FAR



X type parachute's quick release box.

Drop panel bag, as used by Pathfinders such as the 21st IPC. The bag, held five such panels measuring 2 feet across and 30 feet long. They could be secured into the ground by metal spikes. These drop panels could be used for such things as in indicating which direction for transports to land or to request ammunition by spelling out the letter "A."

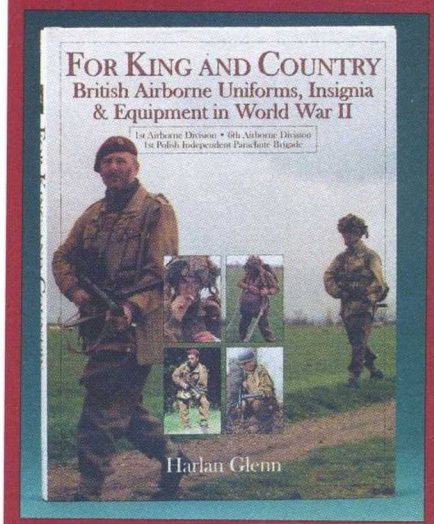
The "X" type parachute as made by the Irvin, Gregory and Quiltor companies for the airborne forces. The main and most important feature of the X type chute is that it employed a quick release box that allowed the trooper to simply hit the bang box with his open hand sending the harness falling around his feet. The American T-5 was more difficult to get out of and many troopers drowned in the swamps of Normandy, as they could not get free from their chutes. The olive colored vest is the "Jacket, Parachutist" which is known to collectors as the "over smock." As seen here it was to be worn over the Denison and equipment thus keeping all the trooper's gear on the man rather than risk it becoming lost upon parachute opening the shock. Many Americans found that when they jumped and caught the plane's slipstream they lost helmets, weapons, and more. Note the jump wing on the right sleeve. This may be worn but only on the right sleeve of the jump smock, as well as on the battledress blouse.

This is the Insignia of the Pathfinders, 21st Independent Parachute Company. Note how the second strip with the roman numerals XXI has been removed. The jump wing has been cropped as an airborne fashion statement and below it is the Pegasus formation flash of the British airborne forces.

Descending Para with "feet an' knees together!"

The 1st Airborne Recce Squadron on the LZ just outside of Oosterbeek (Arnhem), September 17, 1944. Here you see the Vickers K gun. Note the cases of .303 ammunition mounted on the bonnet (hood). The K gun had a tremendous rate of fire one had to keep it fed! The two troopers in the back of the jeep are armed with Bren guns—there's nothing like going to town ready for a good party!

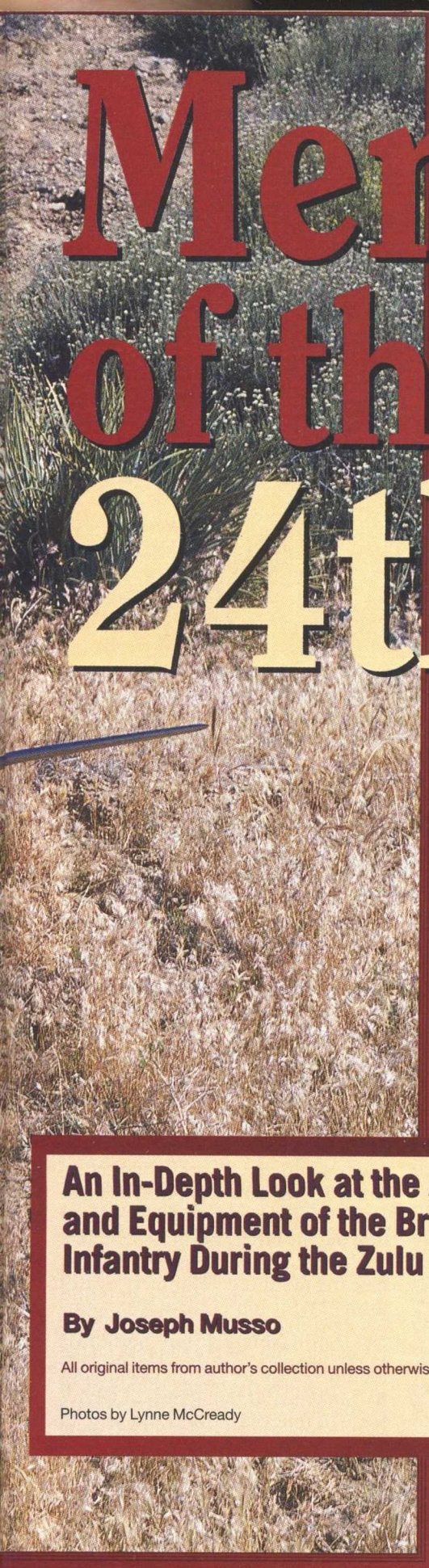
There were some five different modifications that could be made to an airborne jeep, the wicker pannier carrier mount being one of them. This is a simple latched and folding brace that could hold and carry a loaded wicker supply pannier which could be filled with anything from ammunition to medical supplies. The lead jeep has its pannier brace folded up while not in use.


FOR KING AND COUNTRY
British Airborne Uniforms, Insignia & Equipment in World War II
1st Airborne Division • 6th Airborne Division
1st Polish Independent Parachute Brigade
Harlan Glenn

About the Author:

Harlan Glenn wears many hats. He is a working Military Coordinator and Archival Consultant for the series "Suicide Missions" and "Dangerous Missions" as seen on the History Channel. He also provides military props and costumes for the film industry with such credits as "Band of Brothers", "Windtalkers" and Saving Private Ryan." He is currently finishing up his second effort "For King & Country" Vol II which will cover Signals equipment and Transport of the British Airborne WWII, due out September 2002. His first book "For King and Country", published by Schiffer Books, is a photographic study of the uniforms, equipment, insignia, and weapons of the British Airborne of WWII. Featuring over 600 detailed photographs. It available though most bookstores as well as from Harlan's web site www.kingncountry.com where you can get a signed copy for $59.95 (shipping not included) by clicking on the BOOKS page. MC

Silver Medal issued by the British Government to Zulu war participants. Garry James collection.



Men of the 24th

An In-Depth Look at the Arms and Equipment of the British Infantry During the Zulu War

By Joseph Musso

All original items from author's collection unless otherwise noted

Photos by Lynne McCready

The smoke-filled night of January 22, 1879 enshrouded the hundreds of bloodstained mutilated bodies on the battlefield at Isandhlwana, in South Africa's Zululand. Only 11 miles away, 140 men, protected only by biscuit boxes and mealie bags, were employing bullets and bayonets against thousands of spear wielding warriors in a desperate attempt to avoid the same fate.

For over 300 years, these scarlet clad men have become one of the most well-known and best fighting forces in the British Army. They were one of several regiments formed by England's King William III to fight in the upcoming 1692-97 war with King Louis XIV's France for aiding in the deposed English King James II's failed attempt to reclaim the British throne in 1688. Thus, on March 8, 1689 Sir Edward Dering, an affluent member of Parliament and 3rd Baronet of Kent, received a commission to raise a regiment. Known as The Black Devil of Kent, he acted immediately and filled the ranks with recruits from his own large estate, as well as his brother Daniel's private foot company in Ireland. Originally called Dering's Regiment, it was later known officially as the 2nd Warwickshire and then the South Wales Borderers, but to most students of the subject it will always be simply known as The 24th Regiment of Foot.

Men of the 24th

Sir Edward's military career was cut short, however, when he died from fever on October 17, 1689 while fighting with his troops against James II's supporters in the bogs of Ireland. The Regiment went on, serving under his brother, Daniel and later, John Churchill, the 1st Duke of Marlborough, earning their first battle honors against the French at Blenheim. They would go on to help chase Bonnie Prince Charlie's forces out of Scotland in 1745, tangle with George Washington's American Army in 1775 thru 1781 and help run Napoleon's troops out of Egypt in 1802, but it was their two 1879 back-to-back, fight-to-the death battles over a two-day period in South Africa against an army of 50,000 Zulu warriors that gave them immortal glory.

The Zulu had been growing into a militant empire for the previous 60 years in the expansion of their territory through bloodshed amongst other native tribes, until by the 1870s they had become the most powerful black nation in Africa. Their success was initially due to the inspiration and tactics displayed by Shaka, the illegitimate son of Zulu King Senzangakona, who seized the throne in 1816 after his father's death. As the 19th century wore on, the Europeans, including the Boers (farmers of Dutch and Huguenot descent) and the British moved into South Africa, creating inevitable hostilities between each other, as well as King Shaka's combative descendants in Zululand.

The new British governor of the territory, Sir Henry Bartle Frere, was convinced that a major war with the Zulu was imminent. He found a kindred spirit in Lt. Gen. Frederic Thesiger,

After rigorous campaigning, the spit-and-polish of the parade ground gave way to expediency and practicality as witnessed by these two old South African campaigners. Garry James collection.

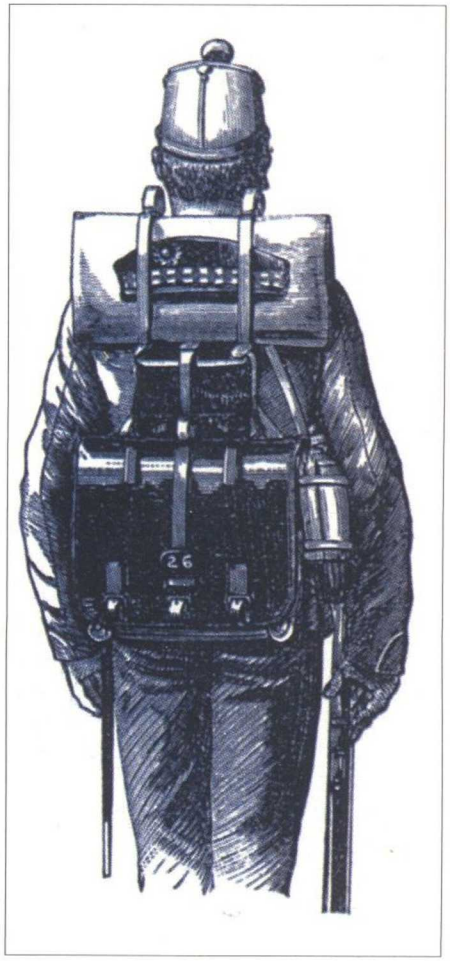
Lord Chelmsford, who took over command of the entire British Army in Southern Africa on March 4, 1878. Chelmsford brought with him the 2nd battalion of the 24th Regiment. The 1st battalion had been there fighting in other conflicts since 1872. Feeling that a military solution was their only recourse and it was better to strike first, Frere and Chelmsford sent impossible demands to the new Zulu king, Cetshwayo, and then prepared to invade Zululand. Chelmsford divided his forces into four columns under Colonels Evelyn Wood, Charles Pearson, Richard Glyn and Anthony Durnford. The center column under Glyn included both battalions of the 24th Regiment and crossed the Buffalo River at Rorke's Drift on the day the ultimatum for King Cetshwayo to comply had expired, January 11, 1879. By January 20, Glyn, along with Chelmsford and his staff, had set up camp 11 miles away on the slopes of Isandhlwana while Cetshwayo was moving his forces towards them in a collision course with destiny. The next day, the mounted volunteer cavalry under Major John Dartnell encountered a large Zulu force in the Nkandhla Hills. As the sun rose on the morning of January 22nd, Chelmsford had taken a large portion of Glyn's force to relieve Dartnell and sent an order to Durnford to move his force from Rorke's Drift up to support the remaining troops at Isandhlwana. The force left there included five companies of the 1st battalion/24th and one company of the 24th's 2nd battalion

This private of the 24th Regiment of Foot is wearing his serge frock jacket and Pattern 1871 "Valise" equipment. The black ammunition expense pouch may just be seen on the back, lower portion of the waistbelt. A mess tin is affixed at the juncture of the cross straps and a haversack and water bottle rest on each hip. The Foreign Service Helmet is decorated with a regimental helmet plate. A Mark II Martini-Henry rifle completes the kit.

Original 24th OR service dress tunic. Note regimental "grass green" facings, and white trim (except for cuffs) not seen on the serge frock jacket. Sphinx "collar dogs" hearken back to the unit's stand against Napoleon in Egypt. Two metal "24s" decorate the shoulder straps.

The common infantry rifle during the Zulu War was the Mark I or Mark II (shown) Martini-Henry. This single-shot drop-block chambered a powerful .450 cartridge. Also shown are the Pattern 1876 triangular OR bayonet and sergeant's wavy yataghan-style blade. Garry James collection.

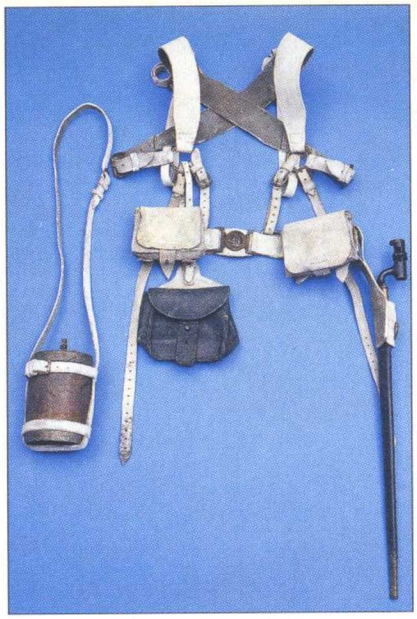
The Martini-Henry's thin fore-end was not conducive to repeated firing as it became too hot to hold. Seasoned soldiers found that wrapping the stock with bullock hide allowed the gun to be gripped more comfortably. Garry James collection.



A rear view of the Valise pattern showing the black-enameled canvas valise for which the equipment was named. This pouch held such things as spare boots, trousers, socks, shirts, etc.

under the command of Lt. Col. Henry Pulleine. Durnford arrived around 10am and by 11am one of his patrols stumbled on the main Zulu Army. Once discovered, the Zulu immediately attacked. Durnford, Pulleine and almost 600 men of the 24th, along with the Royal Artillery and native forces, all together totaling almost 1,800 men, were suddenly confronted with over 20,000 charging native warriors, with more on the way. Pulleine formed his infantry into the famous thin red lines. New forensic evidence suggests the old theories of not enough ammunition on the front lines is exaggerated. Apparently, cases of ammo were taken far up front. It now seems that excessive powder smoke coupled with an eclipse of the sun obscured the enemy. Too, the men were thinly deployed and Zulus had been dosed with some combination of drugs by their witch doctors giving them supreme confidence and incredible stamina. Of course, Zulu tactics were

Men of the 24th



"Valise" pattern buff leather gear, including Pattern 1871 bayonet and "Oliver" water bottle. The boxes shown are of an earlier type than those normally seen during the Zulu War. Black expense pouch is at rear.

excellent, as well. Once they closed with the British, the battle was effectively over. Initially, the waves of Zulu began to waver from the heavy volleys of the British firepower, but soon achieved the upper hand. Now it was British bayonets and hand to hand fighting as the warriors poured through the camp, sparing no one, including Durnford and Pulleine. Just before dying, Pulleine handed the flag denoting the Queen's colours of the 24th's 1st battalion to Lt. Teignmouth Melvill, who was joined by Lt. Nevill Coghill, in a hopeless attempt to save them. When the fighting ended on that same afternoon, over 3,500 Zulu and British had fallen. Among the slain were 581 men and 10 officers of the 24th. Of the almost 1,800 British forces at Isandhlwana only about 55 were Europeans and an unknown number, perhaps 300, of England's native forces, the Natal Kaffirs, who broke and ran, escaped.

Realizing that England may have suffered one of the worst defeats in their history at the hands of primitive forces, the 140 men stationed at Rorke's Drift under the command of Major Henry Spalding, 11 miles away, were preparing for the inevitable. This included Lt. Gonville Bromhead's 84 men from B Company, 2nd battalion of the 24th Regiment and another 12 from the 1st bn/24th. They were also joined by Lt. John Rouse Merriott Chard of the Royal Engineers, who was detailed there to build a pontoon bridge to expedite the troop and supply movements across the Buffalo River. Maj. Spalding rode off about 12 pm to check on the reinforcement company of the 1st/24th that was two days overdue. He left Chard in command with Lt. Bromhead as his second. About two hours later, Lieutenants Vane and James Aldendorff of the Natal Native Contingent, who escaped the carnage at Isandhlwana, informed Chard of the disaster. Realizing that there would be no time for a proper evacuation and not wanting to be caught in the open, Chard immediately set about shoring up the defenses. This military station at Rorke's Drift was originally part of a farm the son of an Irish immigrant, James Rorke, acquired in 1849. He soon made a ford in the shallow part of the Buffalo River. After his death around 1875, a Swedish missionary, Otto Witt with his wife and two small children, acquired the farm and moved into the home. Witt then turned the storehouse into a small stone chapel

The regimental "locket" style buckle held together the Valise waistbelt. Note "2nd Warwickshire" distinction. The 24th would not become the South Wales Borderers until after the Zulu War.

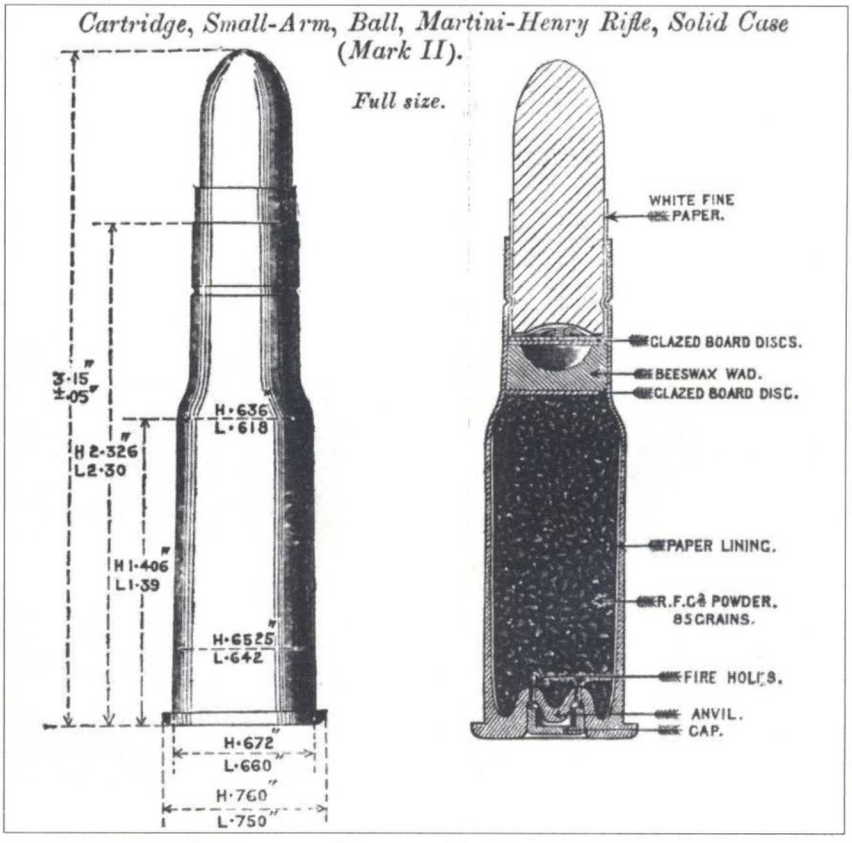
The "Oliver" pattern water bottle was copied from an Italian pattern. It was made of wood, with metal bands at top and bottom. The pewter stopper was only unscrewed for filling. Drinking was done through a small hole in the stopper, which was sealed with a wooden plug.

The Valise cartridge box had dividers to hold two packets of Martini-Henry cartridges. Each packet contained 10 cartridges, theoretically giving the soldier an immediate supply of 40 rounds not counting the 30 rounds that were carried in the ammunition expense pouch and 20 rounds held in the valise.

and built a breast-high stone wall around the cattle pen. Prior to moving his forces into Zululand, Chelmsford commandeered the property and turned the chapel back into a storehouse, while the Rorke-Witt mud house, with its thatched roof, became a hospital. At the suggestion of commissariat James Dalton, Chard and Bromhead had their men build walls connecting the two buildings into a fortress by stacking two foot high biscuit boxes and mealie bags from the storehouse. About 4:30 pm, 4,000 Zulu warriors that made up the reserve forces at Isandhlwana, descended on the 140 or so defenders at Rorke's Drift. Unlike Isandhlwana, however, Chard saw to it that the ammunition boxes were already opened and that his men weren't far from them. All through the night, the tiny band of scarlet-tunicked men defended themselves and their hospital sick by keeping up voluminous volleys of gunfire, mixed with ferocious hand-to-hand combat, in downing the Zulu's finest. Finally, about 4 am the next morning, after almost 12 hours of continuous, incessant fighting, the Zulu retreated. Some 800 of their comrades laid dead around the diminutive biscuit box-mealie bag fortress. The British lost 17 killed and 10 wounded.

About 7 am, the Zulu reappeared in the distance, but after awhile they left once again for good. The war would continue on for another 7 months, through August, until the Zulu forces were defeated, Cetshwayo was captured and Chelmsford was replaced by

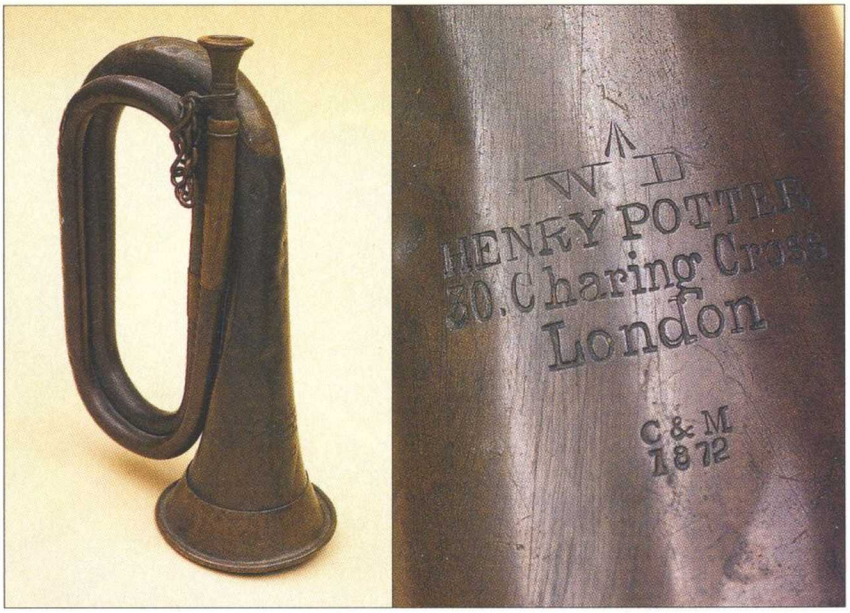
One loaded a Martini-Henry by lowering the lever to drop the block and then inserting the cartridge. The lever was then returned to its original position to close the action. The gun was now cocked and ready to fire. It had no safety, opting instead for a cocking indicator on the right side of the receiver.



The .577-.450 Martini-Henry cartridge was a black powder round that fired a 480-grain lead bullet. The case was made of coiled brass with an enameled iron base. Garry James collection.

Men of the 24th

General Sir Garnet Wolseley, but within two days the men of the 24th Regiment of Foot had miraculously snatched victory from defeat and gave England a legacy seldom paralleled in history. Eleven Victoria Crosses, England's highest honor, were awarded to the defenders of Rorke's Drift, including Chard, Bromhead and Dalton, as well as three Distinguished Conduct Medals. On July 1, 1881 the 24th Regiment of Foot officially changed its title from the Second Warwickshire to the South Wales Borderers, for which it is known today.



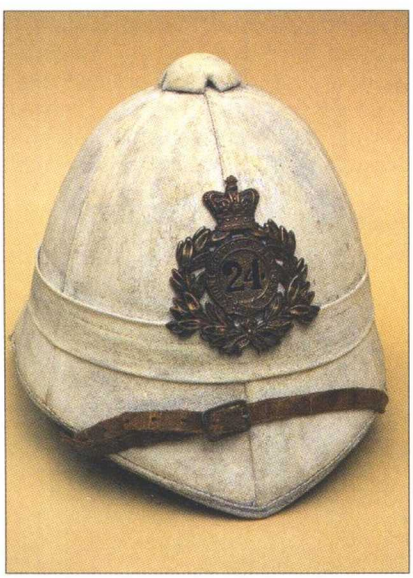
Zulu War period bugle. Notice the maker's name and "WD" (War Department) and broad arrow engraving denoting government ownership. Garry James collection.

UNIFORMS

Ever since the 1964 film, *Zulu*, renewed interest in the 24th South Wales Borders, aficionados and reenactors have been trying to duplicate the look and feel of this regiment, starting with the uniform. There were actually three tunics, two scarlet and one blue, for the officers and two slightly different scarlet tunics for the enlisted man (referred to as ORs for other ranks). The officers' Service Dress tunic was in fine wool with 8 gold gilt regimental buttons on the front, which bore the numerals, 24, and two on the back. There was a fine white suede wool piping down the front of the tunic and along the closed vents in the back. The shoulders had a gold square cord loop on each side with a small regimental button. The green regimental facing color, also in fine suede wool, was wrapped around the collar and decorated with ½ inch gold lace and gold Russian braid. So were the green panels on both sleeve cuffs, which were trimmed with an Austrian knot and crow's foot design in the gold braid.

A few words should also be said about the history of this regimental green. It stems from Colonel Thomas Howard, who took over the regiment in 1717. During his 24 year tenure, the 24th earned the nickname of Howard's Greens. The Royal Warrant of 1751 described it as willow green, which was a light color. However, by the 1870s, it had evolved into a much darker, medium version, referred to as grass green. It was not as dark as the hunter green,which appears to be almost black, as used in the film, Zulu.

The second scarlet tunic worn by the officers was made of a light serge wool material. It's sometimes referred to as the Scarlet Patrol or the India-Pattern



The Foreign Service Helmet was made of lightweight cork and covered with six panels of white drill cloth. A shako plate decorates the front. During the campaign, the plate was often removed and the helmet stained with tea or similar substance to make the headgear less conspicuous.

The Glengarry sidecap was worn by both officers and other ranks. It was made of wool and silk and had a small red pompom (not seen when cap was folded) on top. Regimental distinctions were affixed to the front left.

Frock, from where it originated. It had only five regimental buttons down the front and none on the back. The fine white woolen piping lined the front of the frock and the bottom skirts, extending around and up the vents in the back. The gold braid designs decorated the sleeve cuffs like the dress tunic, but there was no green facing panels on the cuffs. The fine woolen green was only wrapped around the collar.

The 1866 pattern dark blue patrol jacket was edged down the front and all around with black mohair braid. Four horizontal double rows of ¼ inch plaited mohair decorated the front and terminated on each side in a double drop-loop. An Austrian knot design in black mohair decorated the cuffs, while double rows of the mohair braid lined the back seams and terminated at the bottom into a trefoil, or crow's foot, design. Gold gilt collar devices depicting a sphinx with the word, Egypt, at their base, honoring the 1801-02 Egyptian Campaign, were also worn on each side of the collar of both the frock and patrol jacket.

Photos of the period suggest that the officers, such as Lt. Bromhead, may have also worn the ORs' frock on occasion. The only decoration on Lt. Bromhead's OR frock may have been the green collar tabs.

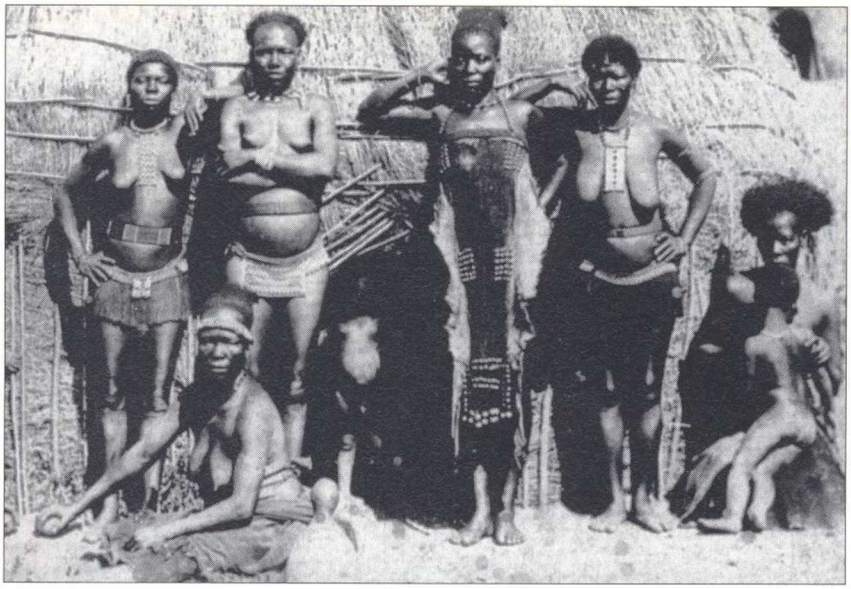
The ORs' 1877-81 pattern scarlet Service Dress tunic was made of a tight-knit wool with 7 brass general service buttons, bearing England's Royal Arms, on the front and two on the back. The back buttons may have been removed eventually to accommodate the Valise equipment. The regimental green facing color was displayed by the pointed tabs on the otherwise all scarlet collar and the pointed panels on the sleeve's cuffs. The green cuff panels were lined with a white worsted braid that terminated in a trefoil design above the point. The scarlet shoulder straps and the bottom of the collar were also edged with the same style white braid. The front of the tunic and the two closed vents in the back were piped in a fine quality white wool material, not the braid.

The OR's scarlet Serge Frock was made, of course, in a coarser wool, called serge, than their Service Dress tunic. It had five general service buttons down the front. The green facing color on the collar and cuffs and the white worsted braid piping on the cuffs, collar and shoulder straps were the same as the Service Dress tunic. However, it did not have the white woolen piping down the front. Period photographs indicate that both tunics

This cartoon from Army and Navy Drolleries depicts a 24th ensign very accurately. He wears the service dress tunic and 1869 Shako. Notice too, the white enameled sword belt. Garry James collection.

While the 1869 Shako (left) was officially replaced by the Home Service Helmet (right) in 1878, it continued to be worn for a time. Neither was seen on campaign, but was generally reserved for use back in Britain.

Men of the 24th



Zulu women and children in front of their Kraal (dwelling). Kraals were made of bent wood covered with rush matting. Unmarried girls generally wore little more than beads, but upon marriage adopted a fringed apron. Garry James collection.

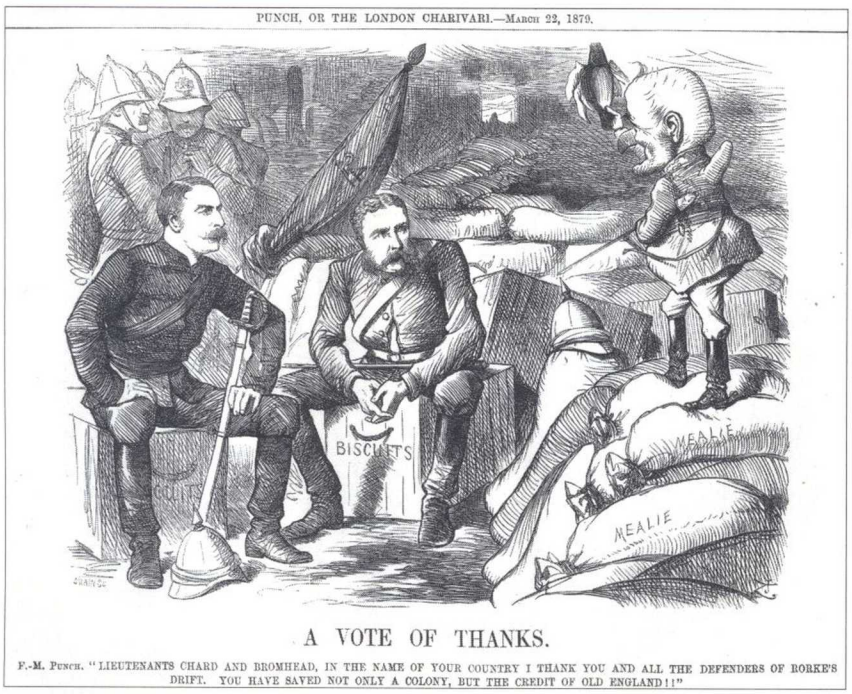
were worn on the field in South Africa, but the frock, since it was designated for rougher duty, was probably more common. The sphinx collar devices were like the officers, but in brass, and were worn on the green collar tabs of both tunics, as were the cut out brass numerals 24, which were worn on the shoulder straps.

Both the officers an OR's trousers were dark blue wool with a thin scarlet wool stripe along the outside seam. The officer's trousers were, of course, a finer grade than the OR's and also occasionally they wore buff Bedford riding breeches when mounted.

The officers and OR's headgear included the dark blue wool Glengarry side cap with black ribbon and regimental badge, as well as the foreign service helmet, made of cork but covered in white drill cloth. Although the regimental badge was authorized to be worn in front of the helmet with a new star-shaped hat plate that was approved in 1878, it does not appear that the plate reached all the ranks in time for the Zulu War. Instead, the 1869-78 pattern shako plate, gold gilted for the officers and brass for the ORs, was used much more commonly on the helmets. However, by the end of the war, it seems that the troops were removing the plate and staining their helmets darker with tea, coffee, cow dung, mimosa bark, or whatever else was handy. This was obviously done to make their heads less of a target in the field, although it still wouldn't helped much when you consider their conspicuous scarlet tunics. Surviving examples of the foreign service helmet shows that many of the men may have also lined the interiors with the tin foil from the inside of the wooden ammo boxes to make them cooler in the hot African sun.

The officers also had a dark blue forage cap with a leather peak and black oak leaf designed lace around the sides with a black cork button on top. The 1869-78 pattern officers' 5½ inch high, wool fabric, conical-shaped shako, trimmed in gold lace with a scarlet and white round wool pompom, black leather peak, gold gilt chin chain and shako plate was still being worn by the depot companies until 1881.

Officers wore either black or brown leather riding boots, or leggings made of leather or canvas. The ORs wore black leather leggings over black boots.


PUNCH, OR THE LONDON CHARIVARI.—March 22, 1879.
BISCUITS
MEALIE
MEALIE
A VOTE OF THANKS.
F.-M. Punch. "LIEUTENANTS CHARD AND BROMHEAD, IN THE NAME OF YOUR COUNTRY I THANK YOU AND ALL THE DEFENDERS OF RORKE'S DRIFT. YOU HAVE SAVED NOT ONLY A COLONY, BUT THE CREDIT OF OLD ENGLAND!!"

Lieutenants Chard (left) and Bromhead are saluted by Mr. Punch following their stand at Rorke's Drift, in this cartoon from the March 22 issue of* Punch *magazine. Biscuit boxes and mealie bags, which were used as barricades around the mission station, are in evidence in the engraving. Chard is wearing a dark blue patrol jacket, while Bromhead appears to be garbed in a service dress tunic. Garry James collection.

WEAPONS

Regarding the weapons, the officers were still using the 1822 pattern infantry sword and usually a private purchased revolver, in particular, the 1872 pattern Adams. The ORs carried the M1871 Mark II pattern Martini-Henry Rifle with a whitened buff leather sling. In many instances, the men would sew bullock hide around the forestock to protect their hands when the gun barrel overheated. The rifle used a .450 caliber cartridge and a 21½ inch long triangular M1876 socket bayonet. Sergeants used a M1871 sword bayonet.

EQUIPMENT

While on campaign, the officers either wore the more common white sword belt, or occasionally the brown leather Sam Browne belt with a brown leather revolver holster on the right side and an ammunition pouch. The ORs wore the buff leather waistbelt, pipeclayed white, with the 1871 pattern whitened buff leather Infantry Valise Equipment with the black leather expense pouch. The 1875 pattern water bottle, made of wood and called the "Oliver," was draped over the OR's shoulder by whitened buff leather straps. Hanging from the belt was the whitened buff leather bayonet frog, which held the black leather bayonet scabbard with its brass collar and tip, and two whitened buff ammo pouches on either side of the brass belt buckle. There were two ammo pouch styles. The first type had the whitened buff opening flap covering the entire face of the pouch and fastening at the bottom. It was also issued in black leather. The second, later trunk type of whitened buff had the front flap coming only half way down. Apparently, the second type was ln common usage by 1879. The film, Zulu used the later 1888 pattern Infantry Valise Equipment, referred to as the Slade-Wallace Equipment after the two British officers who developed that type of carrying harness. The 1979 film on Isandhlwana, Zulu Dawn was more correct in its specific uniform details.

Of course, getting the uniform details correct are all well and good, but without the bravery of the men on both sides, we probably wouldn't have more than an abiding interest in the gear. But this is understandable, for today it is our only tangible connection with the glorious deeds of over a century ago.

For further reading , the following books are recommended:

The Washing of the Spears, Donald Morris, 1965 Simon & Schuster, New York, NY 10028

The Zulu War; A Pictorial History, Michael Barthorp, 1980 Blandford Press, Dorset, England

The South Wales Borderers, Jack Adams, Lt. Gen. Sir Brian Horrocks, 1968 Hamish Hamilton LTD,, London, England

Men of the 24th, Toby Glese, 1987 Independence Press, Independence, Missouri

British Forces in Zululand 1879, Ian Knight, Richard Scollins, 1991 Osprey-Reed Consumer Books Ltd., London, England

Visit also the South Wales Borderers Museum in Brecon, England and, of course, Zululand in Natal Province, The Republic of South Africa. MC

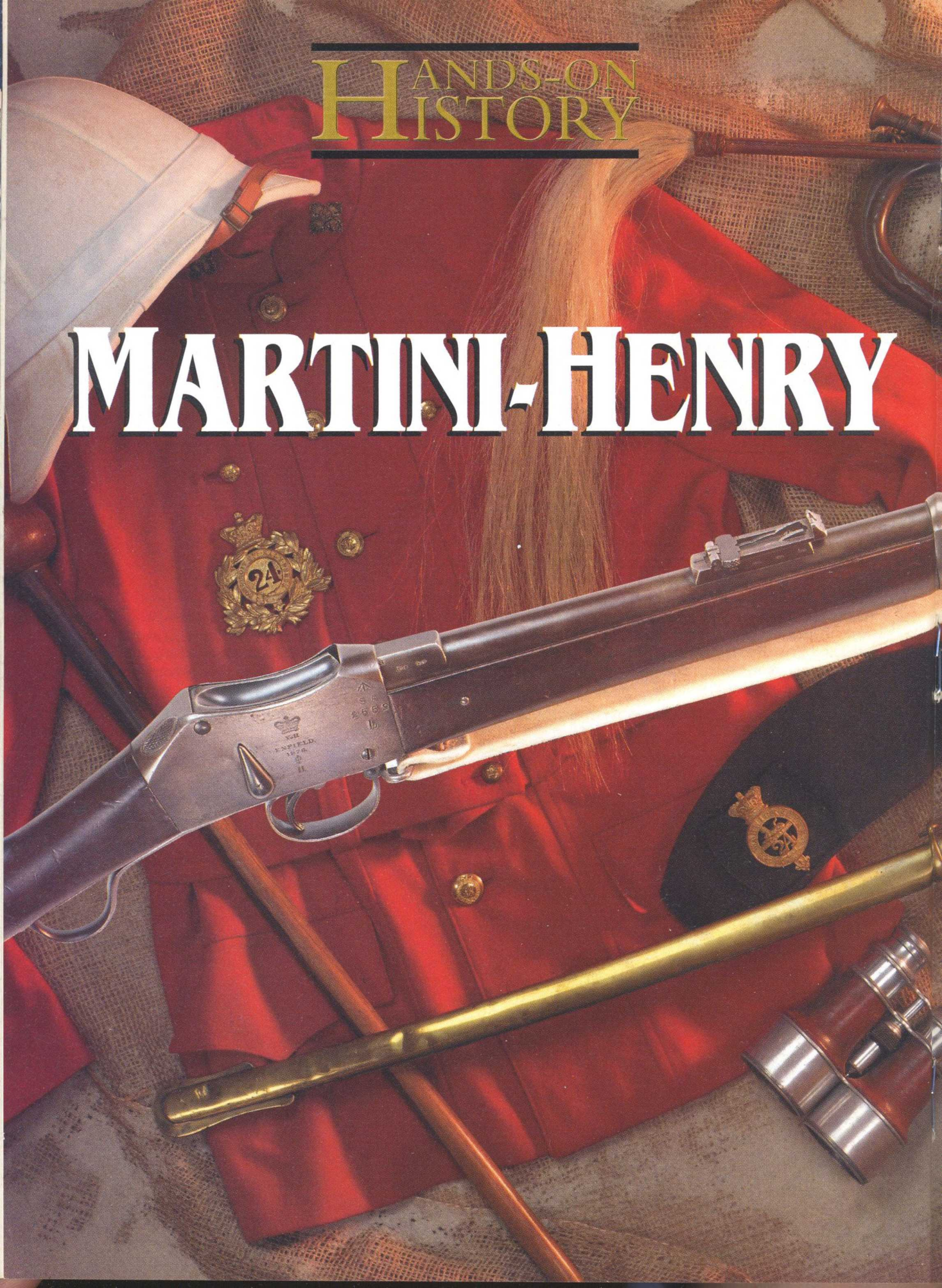
A Zulu warrior at Isandlwana, as depicted in the 1964 film* Zulu. *The details of his outfit are very accurate, to include the large cowhide fighting shield.

FIX BAYONETS!

The British Army has always been known for its effective use of "cold steel." Here's how a soldier of the 24th efficiently and effectively fixes the Pattern 1876 triangular bayonet to his Martini-Henry.

HANDS-ON HISTORY

MARTINI-HENRY



The Martini-Henry was a rugged, powerful single-shot that served British and colonial forces for several decades. It saw use in such disparate locales as Canada, Africa, China and Australia. Also shown are (from left, counterclockwise) Zulu knobkerrie, 24th Regt. helmet plate, officer's tunic, Infantry officer's sword, Glengarrie, field glasses, Oliver water bottle, officer's forage cap, fly whisk, bugle. Garry James collection.

Photos by Lynn Pedigo

This Rugged, Reliable British Single-Shot Rifle Was Used by Regular and Colonial Forces Worldwide.

By Garry James

It's interesting how motion pictures can affect the firearms market. There is no better case in point than the Martini-Henry/*Zulu* phenomenon. Some 36 years ago, director, writer and producer Cy Endfield brought out a film extolling the exploits of a small contingent of British and Colonial troops at a mission station in South Africa who made a heroic stand against thousands of highly disciplined Zulu warriors.

This 1879 engagement, which came to be called "The Battle of Rorke's Drift," garnered more Victoria Crosses for its participants, per capita, than any other single engagement in British history. The film, *Zulu*, featured actors Stanley Baker, Michael Caine and Jack Hawkins, among

MARTINI-HENRY

others, though it could be said that the real star of the picture was the .577-.450 Martini-Henry rifle. It was showcased prominently and was given much credit for winning the day.

Almost as soon as the film appeared, interest in this heretofore obscure British military single-shot rifle began to increase—to the point where today it is almost impossible to find a good Mark I or Mark II M-H in any kind of condition for anything approaching a realistic price. I was fortunate enough to buy a Mark II a good number of years ago, along with a Mark I Martini-Henry Cavalry Carbine and Artillery Carbine, and have probably turned down more offers for them than any other guns in my collection. Fortunately for collectors (and shooters), a few years ago a number of Mark IV Martinis were imported into the U.S. from Nepal, and despite being of a different configuration and later period than the "Rorke's Drift Model," they didn't last long on dealer's shelves.

To be fair, the Martini-Henry has much more virtue than being just a pretty face on the screen. It was a robust, reliable, hard-hitting rifle that served British and Colonial troops around the world for several decades.

Its history actually began in America in the late 1860s where a falling-block, exposed hammer breechloader was contrived by gunmaker Henry O. Peabody. The "Peabody" was evaluated briefly by the U.S. and was actually issued by the State of Massachusetts.

Naturally Peabody was interested in overseas contracts and his system was widely exposed in Europe, where the Romanians and Turks thought highly enough of it to adopt it in 1868 and 1877, respectively. The Swiss were also quite taken with the gun, and they reworked it to a considerable degree, substituting an internal hammer and heavily reworking other parts of the mechanism. This "Martini" (named for the designer, Fredrich von Martini) eventually made its way to the British rifle trials where, after considerable testing, it was mated to a barrel with rifling devised by Scottish smith Alexander Henry.

The "Martini-Henry," as the rifle was now called, was chambered for a powerful .577-450 round which employed a lengthened .577 Snider (the previous British service round) case, necked down to .45 caliber. These early Boxer rounds were of coiled brass foil, with separate black-painted iron bases. The 480-grain, paper-patched lead bullet was backed with 85 grains of black powder, which pushed it along at some 1,350 feet per second (for comparison, the American .45-70 infantry round moved its similarly weighted projectile out at some 1,250 fps). As this same caliber was used in the British military's Gatling guns, it was found that the repeater's harsh extractors were ripping the bases off the coiled cases, so drawn brass cartridges were devised. These could also be used in the M-H. Too, a lighter carbine load was offered which employed a 405-grain bullet.

The Martini-Henry was quite strong and simple to operate. To work the action, one simply lowered a lever located beneath the wrist of the stock to drop the breechblock and expose the chamber. A round was manually inserted and the action closed. The gun was now ready to fire. Opening the action again vigorously expelled the spent case and readied the piece for another round. Though the Martini-Henry did not have a safety, authorities wisely added a tear-shaped cocking indicator on the side of the action. Back, the indicator showed that the gun was ready to shoot; forward, it was uncocked.

In early tests it was found that if the shooter gripped the rifle in the usual manner with the thumb over the wrist of the stock, the gun's substantial recoil could cause the shooter's knuckle to be slammed into his nose, causing injury. To alleviate this problem, a knurled thumb rest was milled out of the top of the

As well as an infantry version, the Martini-Henry was made in Cavalry (top) and Artillery carbine versions (below). The latter is probably the scarcest of the three. This example was made by W.J. Jeffery & Co. for British Volunteers. Its sword bayonet has a sawtooth edge for use by pioneers.

MARTINI-HENRY

receiver, allowing the protruding digit to be positioned harmlessly forward.

The Martini-Henry infantry rifle was 54 inches long with a barrel of 32 inches. It weighed a well-balanced 9 pounds. Although authorities were disappointed with long-range accuracy, the rear ladder sight was graduated to an optimistic 1,450 yards. The front barleycorn sight also served as a bayonet stud for the "other ranks'" (enlisted men's) 21½-inch-long triangular bayonet. Sergeants were issued a 22½-inch wavy-bladed yataghan-style sword bayonet, which snapped onto a stud on the right side of the front barrel band. As well, naval-style cutlasses and straight-bladed artillery swords were devised for the Martini.

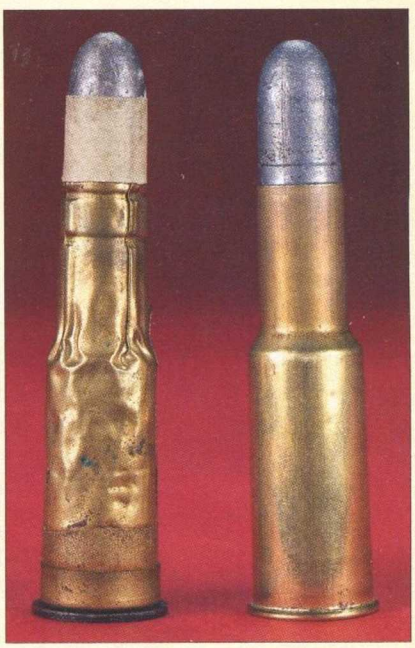
My own Martini, which we opted to use for our test piece, is a Mark II made in 1878. After serving British regulars it was apparently sent Down Under where it was given a deep "S.A." (South Australia) stamp in its receiver.

Original ammo is generally unshootable, though you can reload for the piece. In fact, I used to fabricate quite a bit of .577-450 fodder, until the Northridge earthquake wiped out my reloading bench and scattered my forming and reloading dies into nooks and crannies of the garage, yet undiscovered. As in so many times in the past, Dave Cumberland of The Old Western Scrounger (Dept. MCI, 12924 Highway A-12, Montague, CA 96064) came to the rescue in the form of some lovely new drawn-brass, Berdan-primed black powder loads featuring issue-style 480-grain lead bullets.

We took our Mark II to the Petersen Ranch in Lake Elizabeth, California for a going over. Despite the gun's substantial heft, recoil was a tad on the stout side, though certainly not prohibitive. I had to remind uninitiated shooters to use the thumb rest, and as a result, had no bloody noses to doctor. The trigger pull came in at a very crisp 9 pounds and the gun operated flawlessly, allowing spent cases to be ejected just close enough to the receiver where they could be caught by the shooter's right hand—if he could move quickly enough.

Accuracy, as I have experienced in the past, was pretty ho-hum, with 100-yard groups coming in at between 6 and 8 inches. I can attest this is no fault of the ammo, as I have had similar results with my handloads and some Kynoch smokeless loads in the past. One can't blame the rifling, either, as the bore was pretty close to pristine. I guess this is just about all one can expect out of the old war-horse using military-style rounds. Someday, when I put my bench back together and manage to come up with some way to cram 36 hours into a day, I'll take a stab at tailoring some loads for the piece. I am just not satisfied that it won't shoot better than that. MC

The M-H was reliable, though a pretty stout kicker. Ammo could be loaded and ejected pretty rapidly. The lever under the stock provided excellent leverage. Cases were thrown well clear of the receiver.



The M-H chambered a powerful .577-450 black powder round. Early cartridges (left) were made of rolled brass with separate bases. Ammo used for our evaluation (right) had drawn cases and was supplied by Old Western Scrounger.

The standard Martini-Henry infantry rifle had a 32-inch barrel, measured 54 inches overall and weighed some 9 pounds. Bayonets included a triangular-model for "other ranks" and a wavy-bladed yataghan-style for sergeants.

SPRINGFIELD V

Both were considered by their users in the Civil War to be pinnacles of perfection. Was one actually better than the other?

By Philip Schreier

Photography by Lynn Pedigo

The Union was dissolved. Southern Senators and Congressmen stood on the floors of their respective chambers and gave tear-filled parting speeches to their Yankee colleagues. The war that many of them had fought so hard to avoid was now imminent once South Carolina adopted an ordinance of Secession on December 20, 1860. Georgia Senator Howell Cobb stood in the chambers once occupied by Calhoun, Webster and Clay to bid farewell and utter an ominous threat. "We can whip you Yankees with corn stalks," he said in a reference to the prowess

S. ENFIELD

The U.S. Model 1861 Springfield and British Pattern 1853 Enfield were the two most widely used rifle muskets in the Civil War. While Springfields were generally obtainable by Rebels through capture, many thousands of Enfields were officially sold to the North. The English were hedging their bets, as well as lining their pockets.

of Southern manhood. Corn stalks, however, would not become the weapon of choice once Lincoln called for volunteers and militias began to mobilize following the storm clouds that broke out over Ft. Sumter on April 12, 1861. For the first time in American military history, one army would be meeting another army with rifle muskets-guns, which looked much like their smoothbore predecessors but possessed greater range and deadlier accuracy. The result was bloodshed on a scale unequaled before or since by Americans under arms.

SPRINGFIELD VS. ENFIELD

The 1861 Springfield was the most widely used Yankee rifle musket in the Civil War. It was basically a modification of the earlier Model 1855, sans the cranky Maynard tape primer system.

U.S. MANUFACTURERS OF THE "SPRINGFIELD" RIFLE	
Model of 1855	Springfield Armory Harpers Ferry Armory
Model of 1861	Springfield Armory Alfred Jenks & Son (Bridesburg) Eagleville E. Whitney William Mason Millbury James D. Mowry William Muir & Co. Sarson & Roberts (New York) Welch, Brown & Co. (Norfolk) Norwich Arms Co. Parkers' Snow & Co. Providence Tool Co. E. Remington & Sons E. Robinson Savage Revolving Firearms Co. C. D. Schubarth & Co. S. Norris & W.T. Clement J. T. Hodge & A. M. Burton (Trenton) Union Arms Co. Charles B. Hoard (Watertown) Dinslow & Chase (Windsor Lock)
Special Contract Model of 1861	Colt Patent Firearms Co. Amoskeag Lamson, Goodnow & Yale
Model of 1863	Springfield Armory

Two great arms-making facilities were soon producing hundreds of thousands of rifle muskets for both combatants. The Springfield Armory, founded in 1795 on a spot in Massachusetts selected by George Washington, supplied the majority of long arms to the Union forces while the equally famous Enfield Armory in England supplied arms to both sides, with a majority of them going to the gray-and-butternut–clad Confederate troops

THE SPRINGFIELD SAGA

Rifled arms had won wide acclaim in the Mexican-American War of 1847—so much so that one Mississippi regiment exclusively outfitted with the Model 1841 rifle, and under the command of future Confederate President Jefferson Davis, won a nickname for the model; it would forever become known as the "Mississippi Rifle." In 1857 the Springfield Armory and Harpers Ferry Armory began production of the Springfield Model 1855, the first production rifle that was a standard issue long arm for the U.S. Army. Production was slow, and by 1861 only 60,000 of the .58-caliber rifles were completed.

The Springfield Rifle (models 1855, 1861 and 1863) used the .58-caliber Minié ball as its primary projectile. The Minié ball revolutionized combat arms by eliminating the cloth patch that most rifled arms used to hold a round ball to the rifling. With a conical shape and hollow base, the projectile used a number of concentric rings around the base of the bullet to expand into the rifling as the powder charge forced the projectile forward. An application of grease or lard in the space between the base rings served to lubricate the round and lessened the fouling.

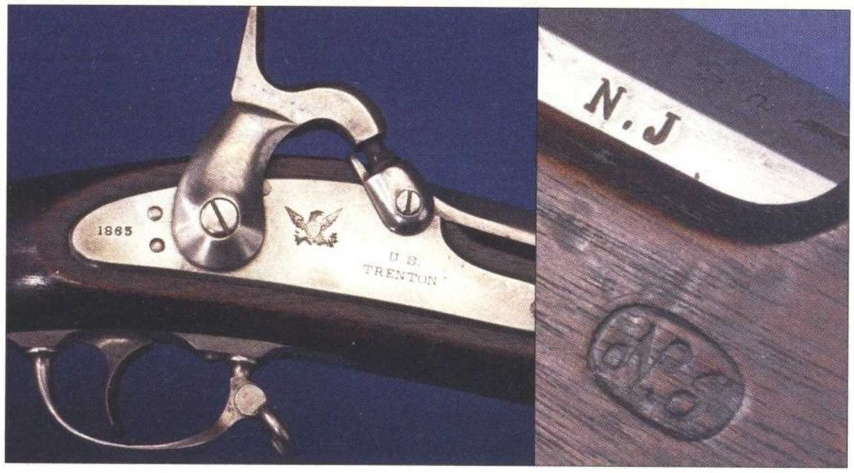
The Minié ball got its name from French Army Captain Claude Etienne Minié, who with fellow officer Captain Gustave Delvinge patented the bullet in 1844 following Delvinge's initial patent of

Regarded by many as the high water mark in military muzzleloaders, the Pattern 1853 Enfield was a well-made, serviceable arm that saw use throughout the globe. It was the second most widely used arm in the Civil War.

1842. (Some historians give W. Greener of Birmingham, England, credit for inspiring Delvinge with his similar efforts for the British Board of Ordinance in 1835.) Minié's name has been associated ever since with the revolutionary design, elements of which can still be found in modern ammunition to this day.

As Lincoln called volunteers to arms following the fall of Ft. Sumter, the Springfield Armory began to produce an improved rifle known as the Model of 1861. By the war's end, some scant four years later, over 800,000 of the Model 1861 and 1863 rifled muskets had been produced there with another 700,000 manufactured by the 32 separate contractors and sub contractors who were hired to service the needs of the ever-expanding Union army.

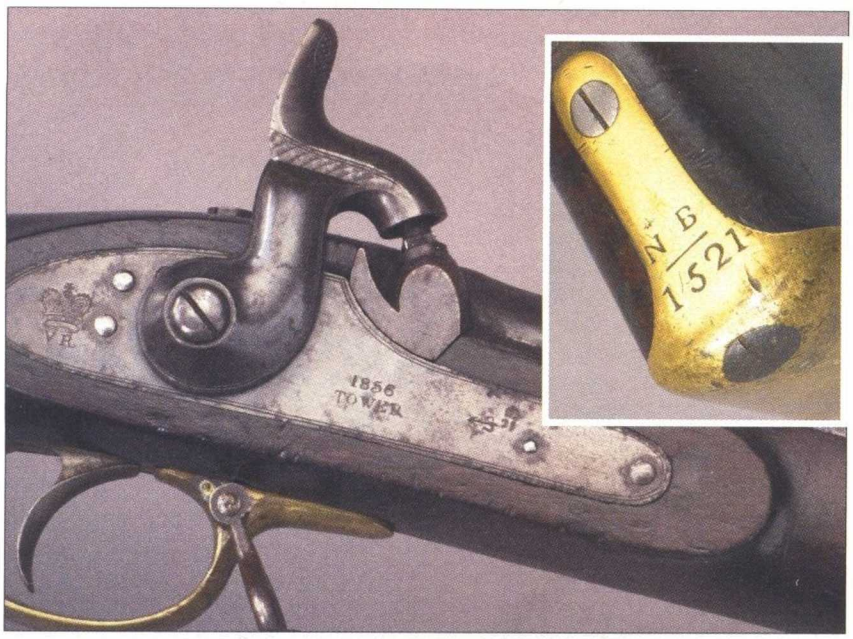
An interesting feature of the Model 1861 was the large "humped" hammer. This "C"-design hammer was a leftover from the design of the Model 1855, which used a Maynard tape priming device that was considered ill suited to the rigors of constant use and hard campaigning. In the rush to produce arms, the same machinery was used to produce this distinctive hammer as utilized on the earlier model. Confederates who captured the U.S. Armory in Harpers Ferry removed all the arms-making machinery to Richmond, Virginia, to produce tens of thousands of U.S. Model 1855 copies for their own use, each one carrying the same distinctive hammer design from the Model 1855.



The Model 1861 was made by a number of contractors, as well as at the national armory. This gun's lockplate markings indicate it was turned out by J.T Hodge and A.M. Burton at the Trenton Locomotive and Machine Co. Most of this firm's output was used by New Jersey troops, as indicated by the gun's stock and barrel markings.

With a 40-inch barrel and leaf sights graduated to 50, 100 and 300 yards, this Springfield was the most produced U.S. long arm of the 19th century. Its .58-caliber projectile was capable of inflicting mortal wounds at nearly 1,000 yards, and it was considered to have devastating accuracy at ranges of up to 500 yards. Models produced by the U.S. Armory are marked on the lock plate with "U.S. Springfield" and the date of manufacture (1861 or 1862). Contract rifles are similarly marked with the name of the manufacturer and the date. Furniture was iron, and stocks were of American walnut. Ramrods had special "tulip"-head tips to better configure to the pointed bullet nose, effecting better seating and allowing for less deformation of the soft lead. The reverse end of the ramrod was threaded to take corkscrew-shaped cleaning "worms" and screw-in bullet pullers.

In 1862, the Colt Manufacturing Co. of Hartford, Connecticut, accepted a contract to produce a special model of the 1861 rifled musket. This rifle differed in a number of ways from its similarly named cousin. Its hammer was designed more like the traditional "S" shape, and the barrel was held with three bands that used screws to hold



This First Model Pattern 1853 Enfield lock indicates that it was Crown issue, manufactured in 1855. Generally speaking it is rare to find early "VR"-marked 53s with Civil War usage. Such guns would have had to have been obtained in some unorthodox manner. Butt markings indicate the gun was used in New Brunswick, Canada.

Tompions (Enfield, left; Springfield, right) were placed in the guns' muzzles to help protect the bore and keep out foreign material.

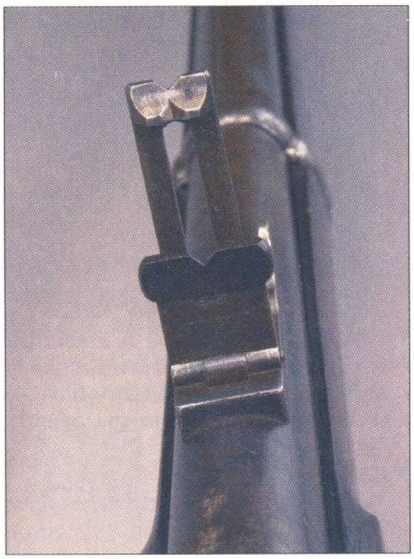
them fast to the barrel and stock, rather than the springs of the '61. Nearly 100,000 of this "Special Model 1861" were manufactured by Colt, with another 77,000 manufactured by Amoskeag of Manchester, New Hampshire, and Lamson, Goodnow & Yale of Windsor, Vermont.

In 1863 the Springfield underwent a few design changes resulting in a new model designated as the Model of 1863. Springs were used to retain the barrel bands, and the improved "S"-shaped hammer became standard. Manufactured solely by Springfield, over a half a million were produced in the last two and a half years of the war, bringing the total number of rifled muskets produced by the venerable armory to nearly 800,000.

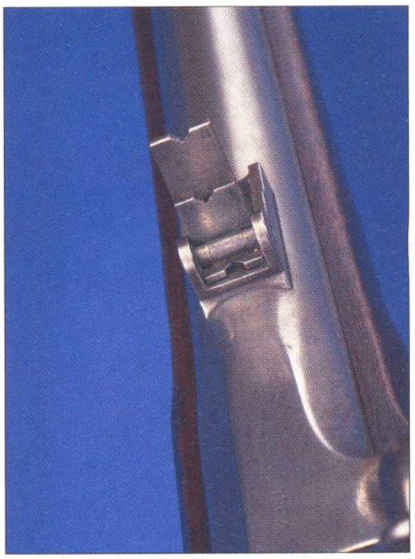
THE ENFIELD ERA

In 1804 a Royal Small Arms Factory was established at Enfield Lock, north of London, England. Originally intended to serve as a center to assemble and complete "Brown Bess" muskets for the British infantry, by 1850 Enfield had become the center of arms development and manufacture within the United Kingdom. It was at the personal direction of the Duke of Wellington, in 1852, that every British soldier was to become a rifleman and armed with "...the best that can be found." Acting on his direction, the Select Committee on Small Arms selected a rifle that would evolve into the world famous Enfield Pattern 1853 rifled musket, the standard service rifle for the British until 1866, as well as the most popular foreign rifle to see service on either side of the War Between the States.

The development of what would, without argument, become the best service rifle of the Civil War period has as much an American ancestry as it does British. When first introduced in 1853, the P53 Enfield was made, as all guns were at that time in the UK, by the "cottage industry" method of production. Each component part was fabricated by a specialist operating from any of the numerous small shops that surrounded the great armories in London and Birmingham. Hand made to exact specifications, the components were then assembled into completed arms by hand finishers at the armory. This method of manufacture was not only expensive but slow going.



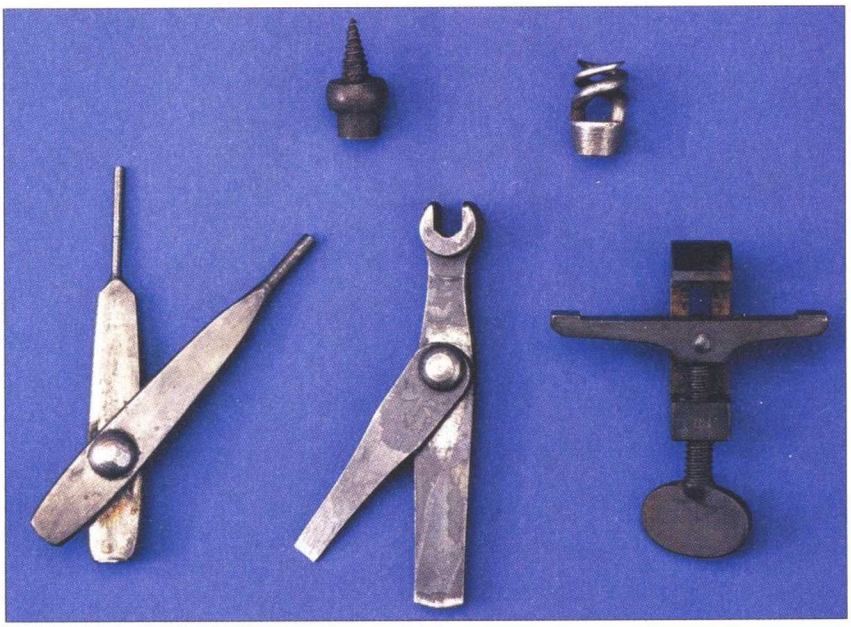
Enfield rear sights were sophisticated "ladder" affairs graduated to up to an optimistic 1,000 yards, depending upon the model and vintage of the arm.



Springfield sights involved a folding two-leaf setup with notches set for 50, 100 and 300 yards. While the gun was capable of lethality at up to 1,000 yards, as might be expected most damage was done at closer ranges.

When war broke out between England and Russia in the Crimea in 1856, a sudden demand on the arms producing armories strained their capabilities to the maximum. A contract was let to Belgian and French makers as well as the Robbins & Lawrence Co. of Windsor, Vermont, to produce P53 rifles for the British military.

Robbins & Lawrence quickly "tooled up" to produce rifles by the "American Method" of manufacturing, that is to say, the company quickly produced machinery that would manufacture rifles in an assembly line method wherein each part was identical and interchangeable, requiring only modest hand-fitting to complete the firearm. This enabled R&L to make rifles not only faster and cheaper, but also better than their English counterparts due to the ease of replacing a bro-



Springfield tools involved (top to bottom, left to right) bullet puller, worm, tumbler and wire punch, screwdriver/nipple wrench, mainspring vise.

ken part with a machine-made identical part. When the contract was complete in 1858, the Vermont firm sold the machinery to the Royal Small Arms Factory at Enfield where the machines were the first in all of England to utilize this method of manufacturing for any product. Soon a copy of the machinery was made and employed at the London Armory to produce P53s.

(One of these original rifling machines made for the execution of the 1856 contract was returned to the Robbins & Lawrence Co. in the 20th century, where it is on display today in Windsor, Vermont, at the American Precision Museum. A plaque from the RSAF on the machine denotes its historic contribution not only to the arms-making industry but also to the history of manufacturing in the UK.)

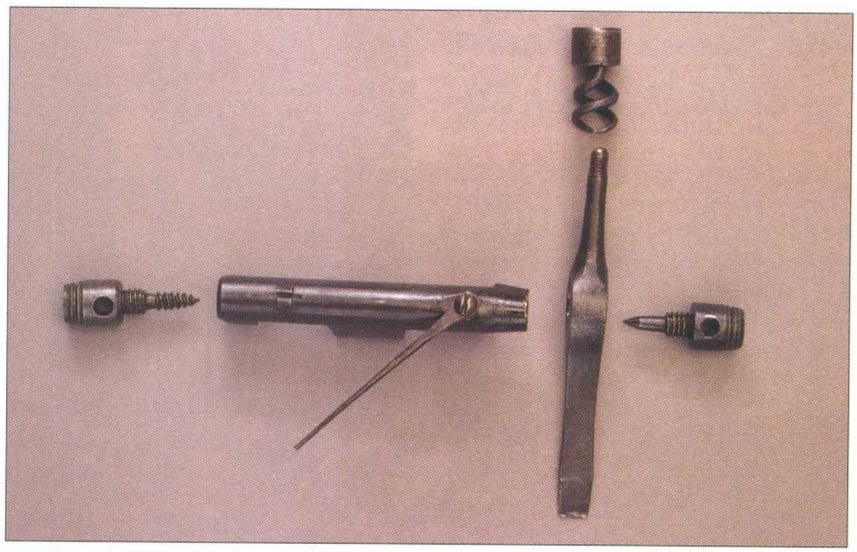
When Confederate purchasing agent Caleb Huse walked into the offices of the London Armory in May of 1861, he contracted with that firm and the firm of Sinclair, Hamilton & Co. to secure the entire production of available Pattern 1853 Enfield rifles in England, eventually purchasing over 500,000 stands of arms and running them through the Union blockade before the war's end. Agents of the Federal government in Europe attempted to beat the Confederates at the game of procuring arms on the continent but, as the legend goes, they arrived almost 30 minutes too late to gain the upper hand in monopolizing the output of Pattern 1853 rifles.

The Pattern 1853 rifled musket was a percussion rifle of .577 caliber, weighing 8 pounds, 14½ ounces and having an overall length of 56 inches. It had three rifle grooves with a 1-turn-in-78-inch rate of twist. The .577 caliber smooth-sided "Pritchett" bullet weighed 530 gr. The Springfield equivalent .58-caliber Minié ball weighed 505 gr., slightly lighter than the British bullet due to the concentric rings on the bullet's U.S. version, designed by American Colonel Burton. The sights on the P53 were a considerable improvement over those found on the Springfield. Of the ramped ladder design, they were graduated to 1,000 yards, greatly increasing the rifle's practical use as a long-range weapon. It is commonly believed that a marksman from Archers Brigade, CSA, fatally wounded Union General John Reynolds on July 1, 1863, at the battle of Gettysburg with a P53 at a distance of very near 1,000 yards.

There were four distinctive models of the Pattern 1853 rifle as it was pro-

Early Enfield ramrods had simple "button-head" tips. This was later changed to a knurled, slotted end to allow better grip and more torque when using musket tools.

The Springfield's "tulip-head" ramrod allowed for less bullet deformation and greater ease of loading. The swell behind the head helped keep the rod in position in the stock and provided for a better grip when it was being withdrawn.



The Enfield sergeant's tool was a clever all-in-one arrangement that contained a bullet puller, vent pick, oil bottle, worm, nipple wrench, mainspring clamp and screwdriver. These were not issued to every soldier in the British army.

duced between 1853 and 1866. Of these four models, only the third model was sold and purchased to the Union and Confederate agents for shipment abroad. The third model is distinctive in that the barrel bands are retained by a clamp screw closure. In 1865 a modification, resulting in the P53, 4th Model, incorporated what is known as the "Baddeley" barrel band. Though never seen in service during the Civil War, a number of reproduction rifles, used in Civil War reenactments and NSSA Skirmishing, accidentally copied this design. This style band was similar in that it was a screw clamp design but the screw passed through the ring of the band itself instead of through a clamp that extended from beyond the profile of the oval-shaped band. This design change saved a lot of wear and tear on the soldiers' uniforms when the rifle was carried by its shoulder sling. Furniture was brass, and stocks were of English walnut (on the domestically produced arms). Initially Enfields were fitted with slightly concave "button-head" ramrods, but this was later changed to a slotted, ribbed end that allowed for better gripping and torque when employing worms or bullet pullers.

One caveat: Of course there is always the possibility that some Crown arms were received surreptitiously through Canada or other sources, so it is not impossible that some "VR"-marked guns could have seen service during the war, but they would be in the vast minority.

As with all arms produced for British service since the 1650s, a broad arrow stamp signified acceptance and property of the crown. None of these rifles so marked were ever released from service and sold to either U.S. or CS forces. All arms bought during the American Civil War period (1861-1865) were privately contracted and lack any British martial marks such as the broad arrow. The "VR" mark found on arms produced during the reign of Queen Victoria (1837-1901) is not found on arms produced for commercial sale and is absent on arms procured for the American Civil War.

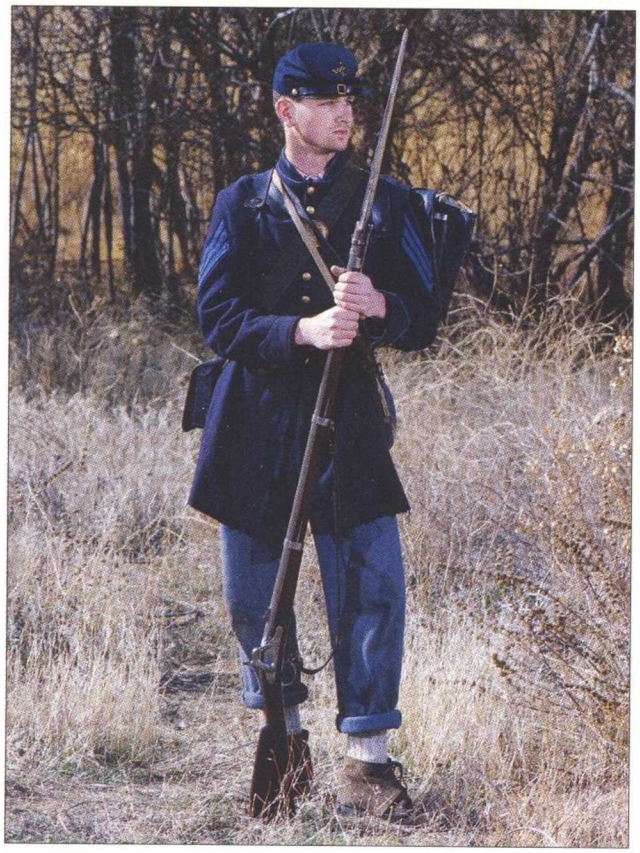
The locks of most P53 rifles bear an engraved copy of the British crown to the rear of the hammer and a date of manufacture forward of the hammer and above the manufacturer's name. Manufacturers include London Armory Co., Enfield, Potts & Hunt, Barnett, King & Phillips and Tower.

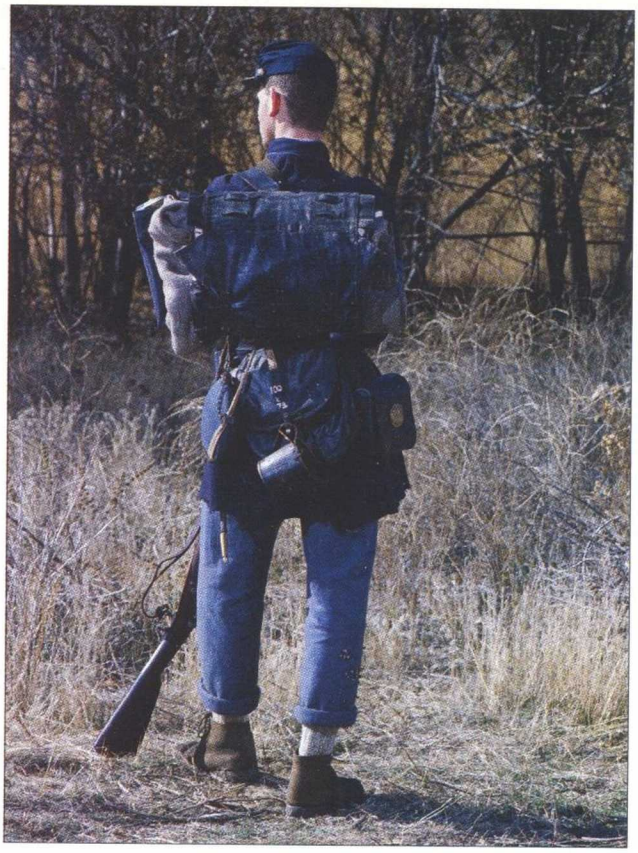
One interesting lock mark to be found on P53s is the "Windsor" name. Known as the formal last name of the current royal family, Windsor is also the name of the royal castle that serves as Queen Elizabeth's retreat from London. So it would be a logical assumption that English Enfields so marked would be considered most English. However, the opposite is true. The Windsor marks are from the Robbins & Lawrence factory in Windsor, Vermont. (The Royals

Both rifle muskets used triangular bayonets with locking rings. The Yankee scabbard (top) had an integral frog (belt loop), while the Enfield's was separate and looped over a hook on the brass scabbard throat.

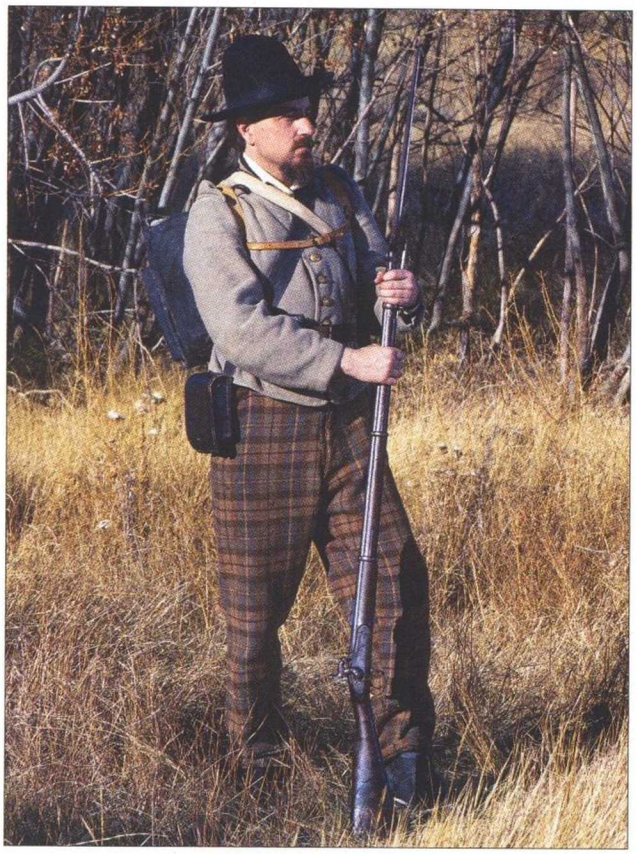
Enfield (left) and Springfield (center) cartridges were quite different. The Enfield's .577 smooth "Pritchett" bullet was inverted in the paper casing, which was externally lubricated. The American .58 "Burton" bullet (right) had integral grease rings. To the far right is a U.S.-issue packet of percussion caps. As the calibers were so close, they could be used interchangeably, though because of the widespread use of Enfields by the South, the Confederacy's official caliber was .577.

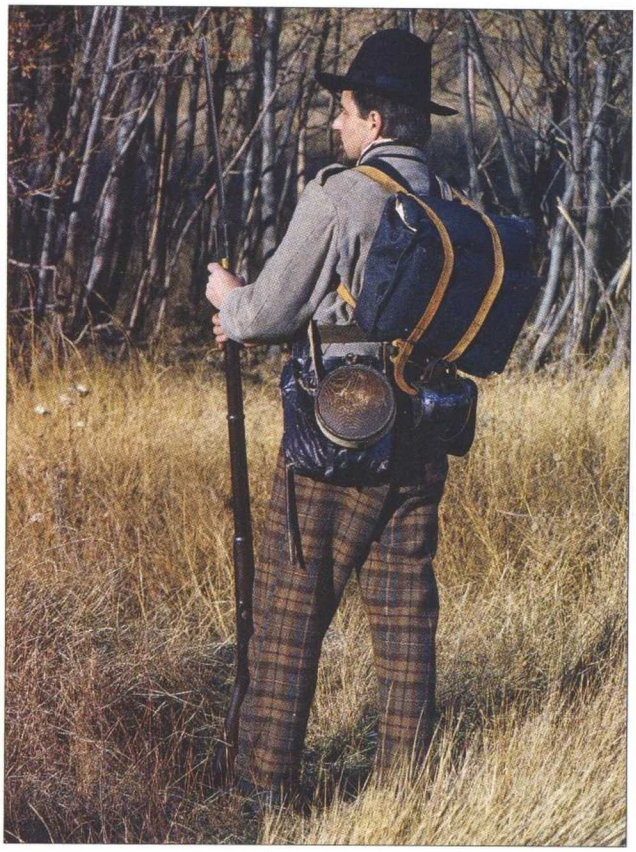
A selection of battlefield pickup bullets includes (left to right) a Williams clean-out bullet (which was supposed to help clear the bore of powder fouling), two types of Burton-style Miniés and an Enfield Pritchett bullet.





This typical Yankee soldier is well kitted out. Instead of a more common sack coat, he still wears a frock. Trouser tops are rolled up for comfort and ease of movement. Accoutrements include knapsack, Model 1855 cartridge and cap box, haversack, tin cup and wool-covered "bullseye" tin canteen.





Less elegantly turned out than his Yankee counterpart, this Confederate infantryman exhibits a combination of issue and civilian equipment. His wooden canteen and tarred linen cap and cartridge boxes bespeak of a nation hard-pressed to obtain more conventional accoutrements.

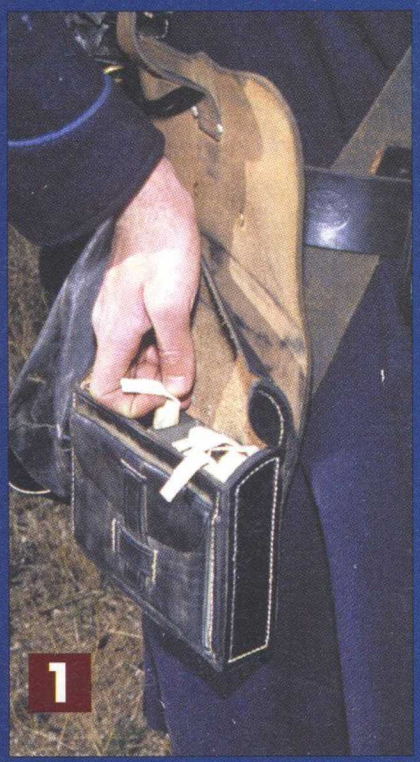
changed their name to Windsor during the First World War; it formally had been Saxe Coburg von Gotha, the surname of Queen Victoria's consort, Prince Albert.)

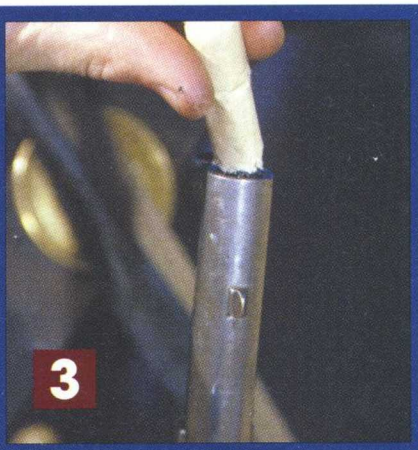
Confederates were able to purchase and ship nearly 500,000 Enfield Pattern 1853, 3rd Models, to their troops while Union troops received nearly 400,000 of the same pattern and model. Additionally, the Confederate States of Louisiana, Georgia, Mississippi, North Carolina and South Carolina, as well as the Union state Massachusetts, entered into separate manufacturing contracts and received tens of thousands of additional P53 rifles to arm and equip men in their respective State Volunteer units.

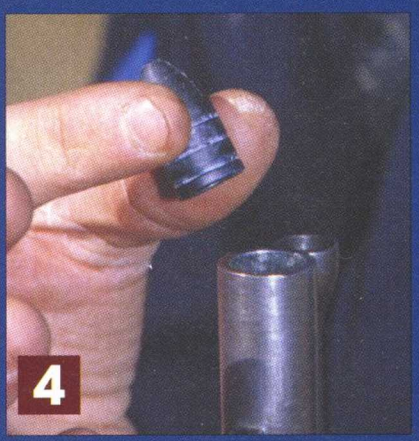
THE BEST?

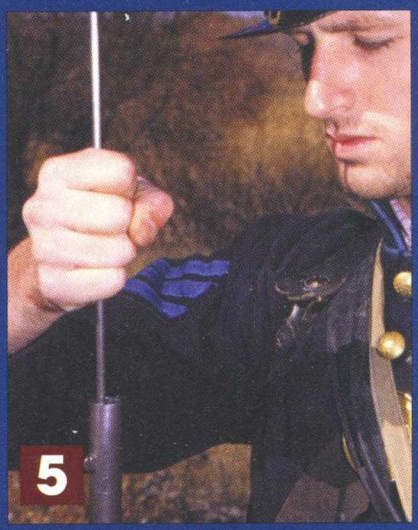
It is difficult to really say whether one arm was better than the other,

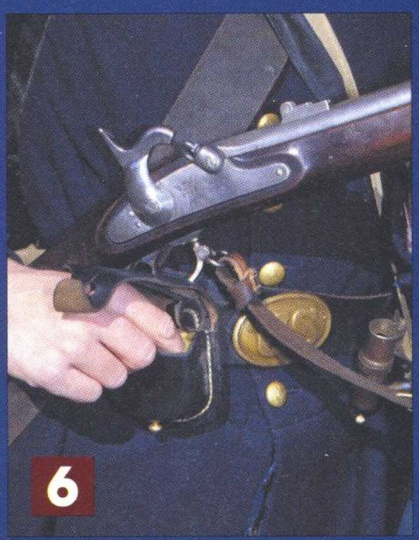
LOADING A SPRINGFIELD

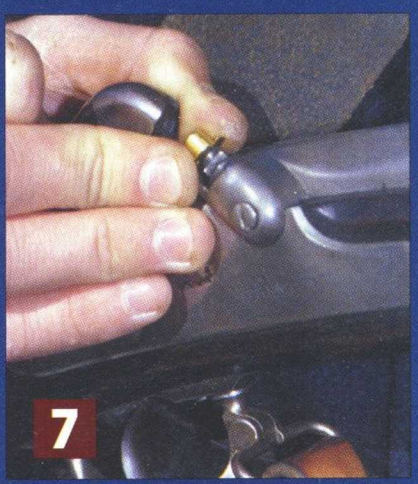










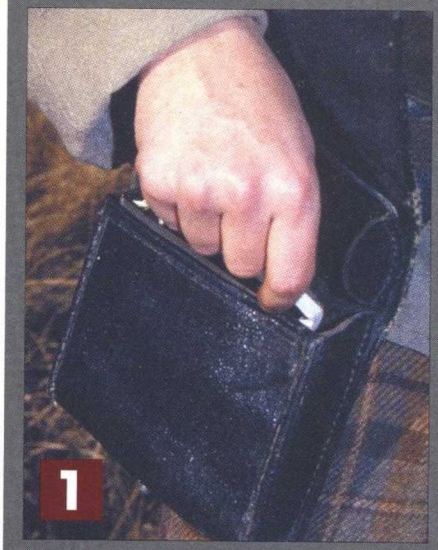


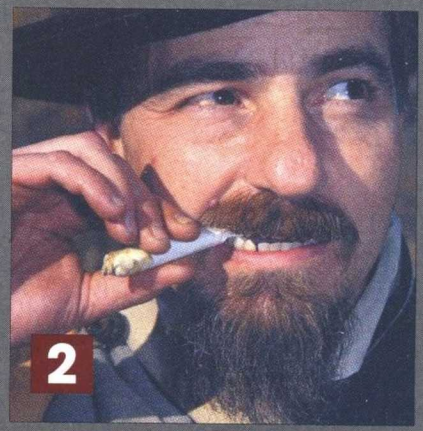
To load a Springfield, one first removed a cartridge from the cartridge box (1). The end of the paper wrapping was bitten off with the teeth (2) and the charge poured down the barrel (3). Next, the bullet was removed from the paper and placed in the muzzle (4) and then seated on top of the charge with the ramrod (5). Finally, a percussion cap was taken from the cap pouch (6) and placed on the nipple (7). After the hammer was put on full cock, the gun was ready to fire.

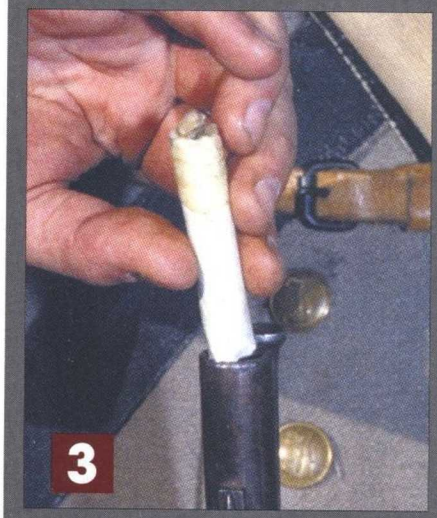
though a few differences are worth considering. First, there was much greater interchangeability between different Springfields than there was between Enfields. The Enfield certainly had a more sophisticated sighting arrangement than the Springfied, though practically speaking, the guns were rarely fired at distances much greater than 200 yards. Of course brass furniture is less prone to rusting than iron, but then again it was softer and not quite as serviceable. Firing tests of both types of guns show similar accuracy and reliability, so that's pretty much a wash.

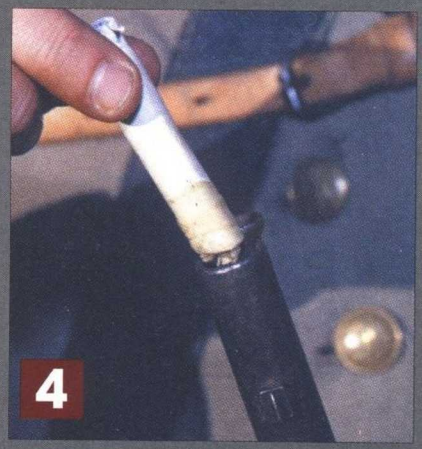
When asked, long after the war, why the Confederates had not beaten the Yankees with "cornstalks," Senator Cobb answered, "Why...they refused to fight us with cornstalks." Though the comment was meant as an insult to the Senator, he may have smiled an inner smile as he contemplated the fact that superior southern marksmanship with excellent arms had killed twice the number of Yankees during the war than was suffered by the Confederates at the hand of their aggressors. Both types of arm had their adherents during the Civil War, and still do up to this day. For instance, I personally prefer the Enfield, while MCI Editor Garry James gives the edge to the Springfield. I know this doesn't do much to answer the question, but perhaps there really wasn't one in the first place.

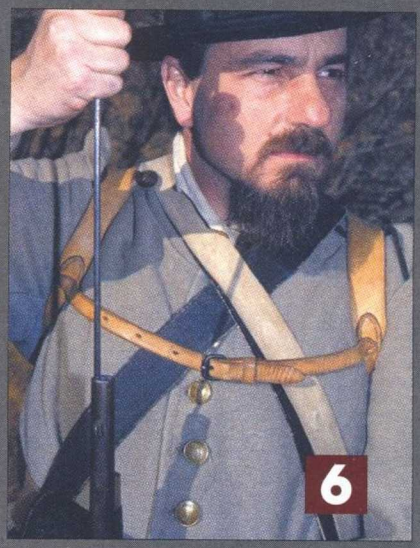
LOADING AN ENFIELD

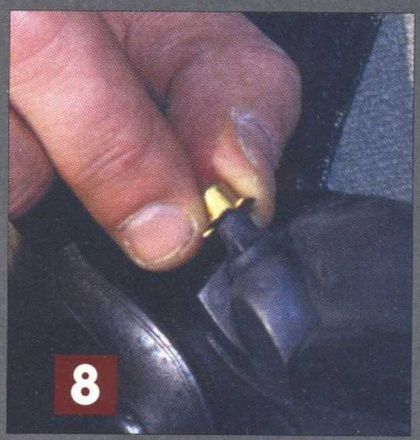












Enfield cartridges were loaded a bit differently than their Yankee counterparts. Remove the cartridge from the cartridge box (1), and bite off the end (2). Pour the charge down the barrel (3). Invert the cartridge and place the bullet, paper and all in the muzzle to the depth of the external grease ring (4). Tear off the remaining paper (5), and ram the bullet home (6). Remove a percussion cap from the box (7). Cap the nipple (8). While some Enfield-style cartridges were imported from abroad, and even made in the Confederacy, most Rebs ended up using Springfield-style cartridges.

A "NEW MODEL" SOLDIER

Evolution of Infantry in the English Civil War, and the Beginnings of the Modern Army.

By Dale Shinn

"As in politic government, so in this military profession, every man by a natural impression is ready to conceive himself to be fit to command and govern others, though he never knew how to obey; whereas in every mechanical trade or manufacture, an apprenticeship is first passed in the learning of it, before it be professed and exercised. In this profession of arms (an art obtained with most difficulty, and practiced with most danger) men would be Captains before they be soldiers." 1

—John Cruso, 1632

The above observation by John Cruso, who served in the Thirty Years War, was a wise caution to choose officers with military experience and not simply men of position or title. It was no little irony that the English Parliament failed to adhere to this practice, succumbing to politics and politicians, which ultimately led to reforms that created the New Model army. Oliver Cromwell addressed Parliament, pointing to the difficulties experienced during the first two years of the English Civil War (1642-43), proposing a complete reorganization. The "Self-Denying Ordinance" spelled the end of the old patchwork system and a "New Model army" was created. The New Model army, under the capable direction of its founders Oliver Cromwell and Sir Thomas Fairfax, was the forerunner of the modern British army.

A typical New Model army musketeer of the late English Civil War period. Standard equipment includes a red jacket with facings in regimental color and bandolier with blue chargers and white and blue cords. Each soldier normally carried a short sword, such as this simple iron-guard "Pattern" model. Hats and small clothes varied considerably.

A "NEW MODEL" SOLDIER

THE ENGLISH CIVIL WAR BEGINS

When Charles I was forced to accept the growing power of Parliament and call it to session in 1640 to fund his ill-fated ventures, the stage was set for inevitable confrontation. It finally came in January 1642 when Charles entered Parliament with 500 armed troops in search of the five leaders who sought to further curtail the power of the king. Unsuccessful, the king retired to Oxford, his new capital. Parliament acted quickly to ensure its survival, issuing decrees, levying taxes and seizing the delinquent estates of the king's sympathizers. In order to deprive the King of any income from the colonies in Virginia, customs, levees and other revenues were suspended in March 1642. **2** A War of Ordinances and Proclamations ensued. The king issued proclamations freeing citizens from these burdens: "The Ordinances have been contrived in the name of both Houses of Parliament for taxing Our subjects and levying monies to support the Rebellion; all which and all other ways of imposing upon Our People; to whatever intent or purpose, without Our Royal assent are clearly unlawful, and unwarrantable...We did forbid (amongst other things) the assessing, collecting and paying the weekly tax imposed on Our good Subjects..." **3**

London became a parliamentarian stronghold. The London Trained Bands, along with local militias throughout the areas of Parliamentarian influence, were formed into geographic associations and absorbed into the Army of Parliament. The navy was made an arm of Parliament. During the summer of '42, both sides busily armed their militia groups, forming them into armies. Arsenals were peacefully acquired or taken through force of arms by both sides. In order to curry favor and raise troops, Parliament settled its differences with the Scots. Likewise, the king settled his differences with the Irish and raised troops of foreign mercenaries under his Royal Nephew Prince Rupert of the Palatine. Irish troops joined the king's army by 1643. By the time the king raised his standard in August 1642 at Nottingham, each side was prepared. Their forces were about even at 13,000 each. The battle lines between king and Parliament were drawn for a speedy victory—so each side believed.

The Portraiturs of the Comanders in Cheife of the Parlyments Forces by Sea and Land
Leivt. Gen: Cromwell
Lord Fairfax
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Parliamentary Commanders. The Earl of Essex (foreground figure) was early on in the conflict commissioned "captain general" of the army, though Cromwell (left of Essex) and Fairfax (second from left) were the driving forces behind the New Model army.

THE TRAINED BANDS

The Trained Bands, or militias, were the backbone of the English military. Practicality, expense, feudal heritage and distrust were all at the core of the preference for the militia over a standing army. Generally, a Lord or prominent politician, often one and the same, commanded the local militia.

Service beyond their boundaries and length of service could only sometimes be negotiated. In times of great emergency, levees were authorized and paid by Parliament. In Charles' case, Scottish troops and foreign mercenaries were sought before the rebellion. Controlling the militias was an essential strategy for those in Parliament who wanted to assume greater power over the king.

The great debate began in 1641. Edward Hyde, asserted the historic right, "There could be no doubt that the power of the militia resided in the king in whom the right of making War and Peace was invested." **4** Nevertheless, the dissenters persisted and stirred the populace with concerns over popish control. The rabble (or patriots, depending on your persuasion) who marched outside the king's residence at White Hall in 1641 first acquired the contemptuous label "roundheads," while those loyal to the king were anointed "cavaliers." **5** The issue of control over the militias was settled when Sir John Hotham was appointed governor of the great northern Arsenal of Hull (the major store of arms and ammunition for the Northern army), whose position qualified him to command the Trained Bands. **6**

Shortly thereafter, the London Trained Bands went over to Parliament, and militias in areas partial to Parliament were placed under its control by ordinance. Robert, Earl of Essex, was commissioned Captain General of the army, "...raised and employed for the defense of the Protestant Religion, King, Parliament and Kingdome." 7 This myth was necessary since Parliament and the country had yet to come to a consensus that the monarch should be deposed. The king was seen to be the victim of evil counselors. Parliament's policy to justify the Civil War persisted until Charles was beheaded.

WEAPONS AND TACTICS

Throughout the war Parliament controlled London, a major arms center, and the navy. Thus, the army of Parliament was assured a steady supply of weapons from both home and abroad. The king was less well situated, with fewer resources, especially with the loss of the great arsenal at Hull, but he held some major ports. Consequently, the Royalist forces relied heavily on imported weapons from Europe, Holland in particular. Although the Thirty Years War prompted the development of new arms and tactics, the basic infantry weapons remained the pike, sword and musket. The musket was the musketeer's primary weapon. With it he carried a leather bandolier with ball bag, primer, wooden chargers and hanks of treated "matchcord." A simple backsword or short "tuck" completed his defensive and offensive weapons. The preeminence of the matchlock increased throughout the wars, and paper cartridges were used late in the war. The increased use of the "firelock" (flintlock) required employing different loading procedures and tactical uses. During the course of the war, the cavalry evolved into a more lightly armored yet well-equipped and specialized force. Artillery included large siege and lighter field pieces. Only among the Scots was there a concerted effort to experiment with innovations in ordnance, mostly through necessity. Robert Scott, in service to Gustavus Adolphus, brought the lightweight Swedish leather cannon to Scotland, simplifying its design so it could be easily manufactured. These lightweight-canister round-firing short-range pieces became the backbone of their artillery.

PIKES

At the onset of the war the ratio of pikes to musket on the battlefield was roughly two to one. By the end of the war, these proportions were reversed. The pike, "the noble weapon of war," used by sturdy lads who received extra pay to carry these lethal poles with steel tips, was typically shortened from 18 to 15-16 feet toward the end of the war. Protected with a helmet and pikeman's armor with "tassets" (thigh guards), the musket eventually made their armor obsolete. It would take the invention of the bayonet toward the end of the 17th century to finally replace the pike, en masse, and relegate its final service aboard ships for use in boarding.

Oliver Cromwell, member of Parliament and brilliant cavalry officer, would later assume the title of "Lord Protector" during the interregnum period in England's history. He was one of the driving forces in the establishment of the New Model army.

MUSKETS

The matchlock musket, starting out with a four-foot barrel at the beginning of the war, was reduced to about 44 inches by the end of the wars. This lighter weapon made it possible to do away with the cumbersome rest.

A "NEW MODEL" SOLDIER

Bastard muskets of smaller bore and length were also used. Even after the Restoration, Dragoons continued to use shortened matchlock muskets dismounted with barrel lengths of about 40 inches.

The matchlock musket dominated the battlefield. From its development in the 15th century, its shape, caliber and role in combat changed dramatically throughout its evolution. The large-bore, fish-tail-butted matchlock of the English Civil Wars, hurling almost an ounce and a half of lead toward the unfortunate intended, was a formidable weapon. Of course, its low-velocity ball smashed bones and imbedded dirty battlefield clothing into the open wounds, thus magnifying the problems of those not killed outright. The butt, with its iron-strapped flared tip, could almost decapitate a person when swung with a healthy zeal once the command "Club butts!" went up and the infantry charged its foe.

BANDOLIERS

Woodcuts of 15th century German and Swiss

A musketeer as envisioned by Jacob de Gheyn in his 1607 military manual, Exercise of Arms. *While the costume depicted was antique by the time of the English Civil War, his basic matchlock drill was still being employed.*

At the beginning of the Civil War, pikeman outnumbered musketeers two to one. By the end of the conflict the number had been reversed due to the heavier reliance on firepower. The armor shown in this illustration was pretty much obsolete by the middle of the war.

Bullets were carried in small pouches on the bandolier. Spare matchcord was normally looped around the belt. Also shown is primer.

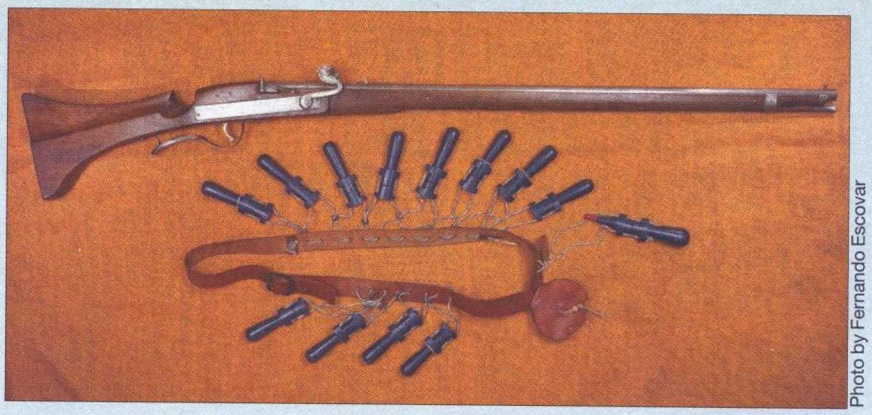


Photo by Fernando Escovar

Matchlocks were the preeminent infantry long arms at the beginning of the war. Their large bores and long barrels made them unwieldy, but with practice they could be managed with relative ease. The broad "fishtail" butt could itself be a formidable weapon when the gun was swung as a club. Toward the end of the Civil War, standardized bandoliers consisting of blue-painted wooden charges suspended on white and blue cords began to appear. They were called "apostles," presumably because they were often 12 in number. Recreations by the author.

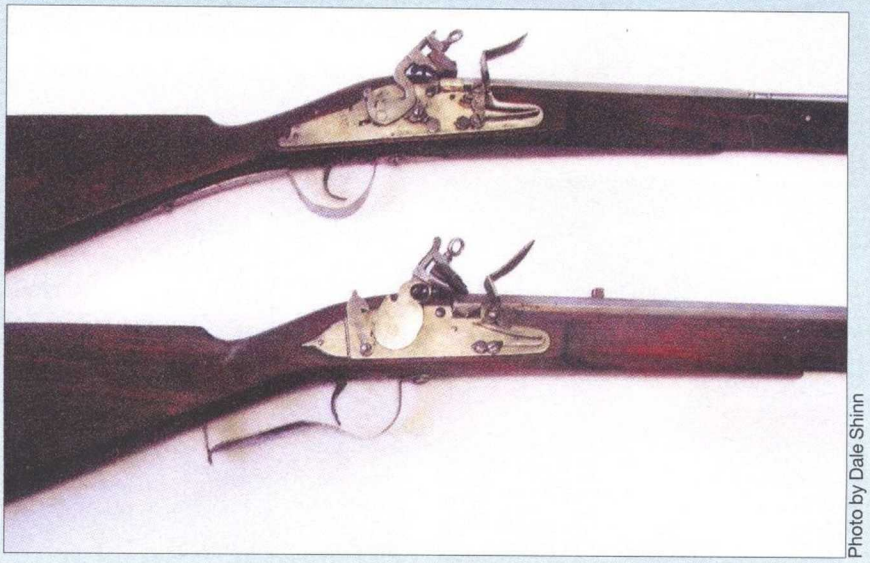


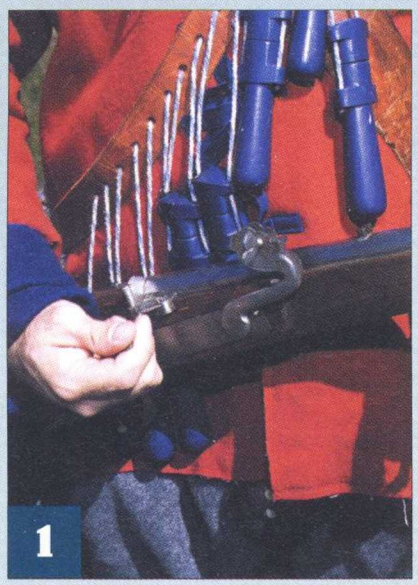
Photo by Dale Shinn

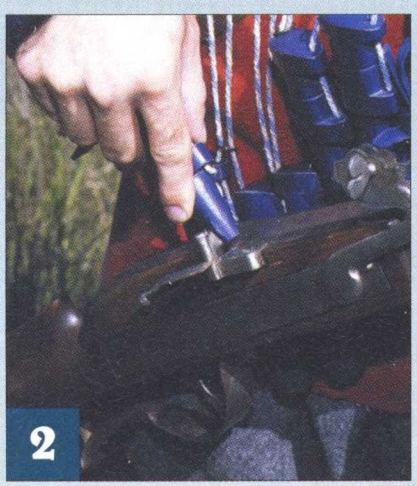
While matchlocks were plentiful, firelocks, employing a flint-and-steel ignition system, were also fairly abundant. From top: English lock musket from the period of the First Civil War; dog lock musket dating from the Second Civil War through Restoration (1640s-70s).

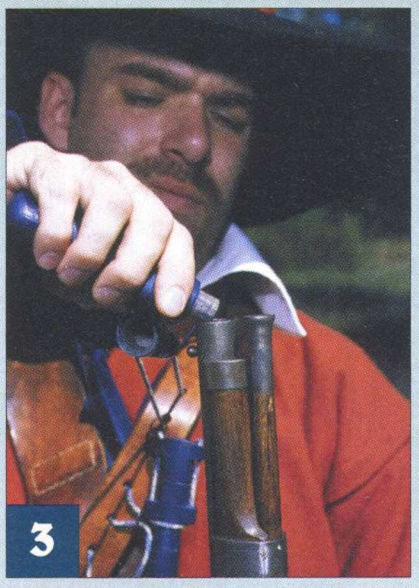
Landsknecht (mercenary) soldiers portray the earliest use of the bandolier. In its simplest form, the bandolier was a cloth or leather belt worn across the chest over the left shoulder, drooping toward the right elbow where the ball bag and primer hung. Chargers were suspended in pairs by a cord passed through loops in the charger, kept apart by metal rings. Each charger contained enough powder to fire one round. So strung, a charger could be drawn twice its suspended length to easily reach the bore of the musket, which was pointed toward the heavens, butt against the ground, to facilitate loading. Chargers were most often made of wood, though metal ones were sometimes seen. Since they were intended for all-weather use, they were well constructed and covered or painted. Elaborate Dutch examples with embroidered belts were covered in leather to cut down on the rattling associated with any rapid forward movement. Either the noise or the acrid odor of a burning match cord downwind could alert the enemy to your presence and spoil an ambush.

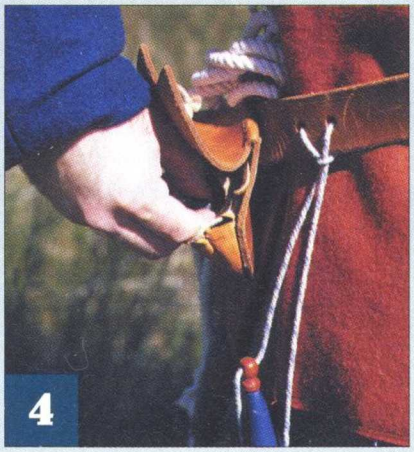
Some manufacturers devised easier ways to make chargers by simply boring the cavity for the powder straight through, then plugging the bottom. Unfortunately, these could fall out later as the glue relaxed, making them useless. The caps, the hardest part to manufacture, could be easily cast from lead or pewter and often were. Military provisioners would supply these cheap sets to the unwary. Such expedient goods have been found in the English Colonies in America and in considerable numbers at English Civil War battle sites. Chargers were referred to as "apostles" during the war. Although hotly disputed now, the number of the apostles suggests 12 chargers was the norm. Some claim the larger wooden primer was Peter; therefore, the "Godly soldier" used 11 chargers. Woodcuts, though, show varying numbers of chargers strung to the bandolier. In 1646 an order for 1,500 bandoliers of good quality for the New Model army required them "to be of wood with whole bottoms to bee turned within and not boared, ye heads to be of wood & to be laid in Oyle.... three times on and to be colored blew & white strings with strong thread twist and with good Belts at xxd peece..." 8

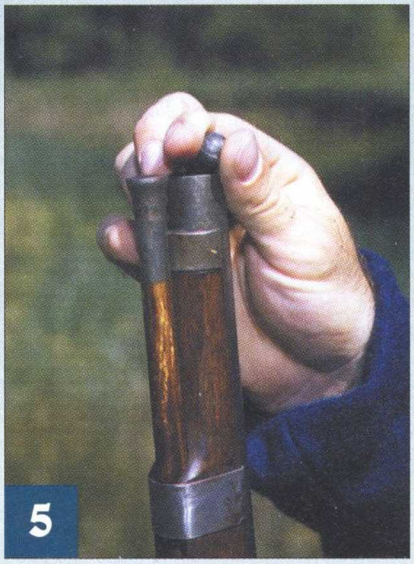
A "NEW MODEL" SOLDIER

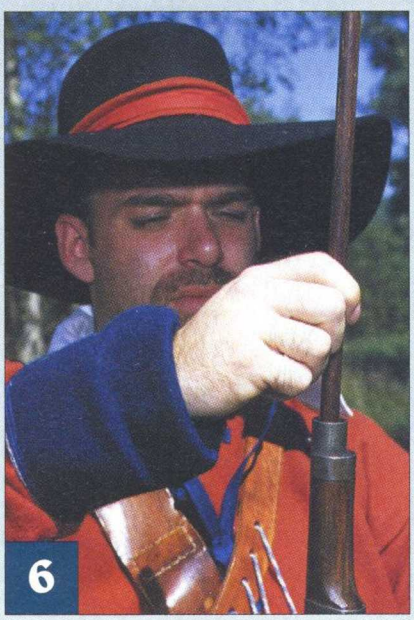


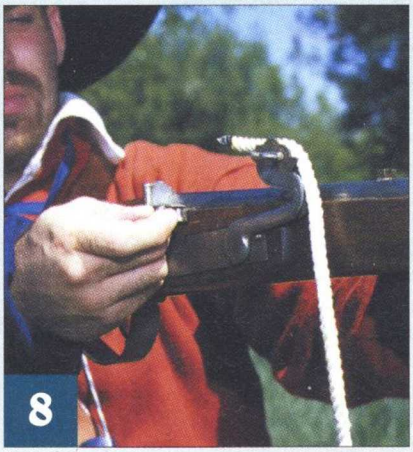


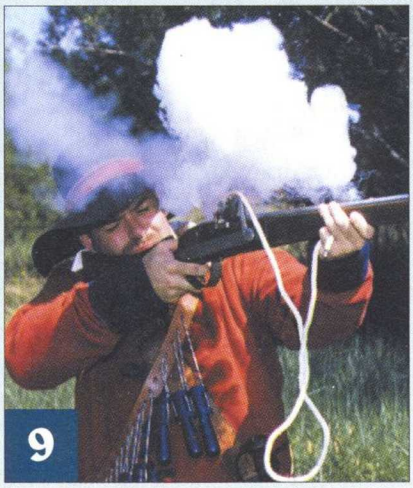












Loading and firing a matchlock looks cumbersome, but it could be managed fairly easily once one got accustomed to the procedure. (1) Open pan. (2) Charge pan. (3) Drop the musket, pull out charger and pour powder down the barrel. (4,5) Remove a ball from pouch and drop it down the barrel. (6) Ram charge. (7) Cock and try match. (8) Open pan. (9) Aim and give fire. Note that both ends of the matchcord are burning. This gave the musketeer an extra chance should one go out. Matchcords were normally made of hemp or similar material that had been soaked in a solution of saltpeter.

MANUALS

During the last decade of the 16th century, Maurits and Willem Lodewijk of Nassau set about to reorganize the army of the Dutch Republic by experimenting with and studying the strategies and tactics of Classical antiquity. The Belgicus Modus became the subject of military literature that influenced reforms in all modern countries. **9** *The Exercise of Arms* by Jacob de Gheyn, published in 1607, sprang from this effort to codify and teach the discipline of loading and firing the matchlock. The impact this manual had was widespread and dramatic. Besides showing the postures and sequences for efficiently and safely using the matchlock, the regime of the pike and the lighter "kaliver" were illustrated. The manual was widely imitated, the images copied and published in several languages. At last, a soldier and officer could easily learn how to use the matchlock in a consistent manner. English and Scottish versions were expanded to include drilling and marching and were used by both sides. The Thirty Years War contributed a new tactic, the devastating use of doubled-rank fire, the first rank kneeling, the second standing firing above the first rank, sending a wall of bullets—the "Swedish Salvi."

THE SELF-DENYING ORDINANCE

The organizational problems inherent in the structure of the Associations were soon apparent. Militias refused to fight outside their own areas early on, but the first two years of the conflict proved a surprise for both sides as it grew in intensity. The absence of enough clear-cut victories to deal a deathblow to either side prolonged and escalated the war, increasing the misery of the populace. Parliament issued decrees and levees for pressed (conscripted) men. Seldom, if ever, were the numbers authorized reached, yet the communities were taxed to support the war and soldiers garrisoned in their towns. Although some officers had recent military experience from the Thirty Years War, many were politicians or favored darlings.

Discipline was a problem due to the high number of pressed men, so proclamations to prevent plundering and other infractions were all too common. In one, Lord Essex sternly states: "And I do hereby will and require all the Officers and Soldiers of this Army, and all others to whom it may concern, to be obedient hereunto, as they and everyone of them will answer the contrary at their utmost peril:" **10** Parliament was required to pass ordinances to search London and return soldiers with dire consequences: "And this House doth declare that such of the said soldier as are come away without leave shall bee sent to the Lord General to be proceeded against according to the Martial Law, and tried for their lives for running away from their colours." **11**

In February 1644 Oliver Cromwell addressed Parliament, stressing that the war would never be won without a major reorganization of the army.

Parliament acted quickly. Sir Thomas Fairfax was made commander of the army on February 15th, and the ordinance of his appointment also reorganized area committees placing the taxing/funding of the war firmly under Parliament's control. **12** Now officers could be appointed based on experience and merit. Parliament completed the transformation issuing the Self-denying Ordinance on the third of April 1645. Its title is self-explanatory: "An Ordinance of the Lords and Commons assembled in Parliament, for the discharging of the Members of the House from all Officers both Military and Civil." **13**

Cromwell and Fairfax had gotten all they needed from Parliament. The New Model army was born.

THE NEW MODEL ARMY

The army was reorganized from existing units to 6,600 horse in 11 regiments, 1,000 dragoons in 10 companies and 14,400 foot in 12 regiments of 10 companies each totaling 1,200 men. With the reorganization of the army, some good men were lost; General Waller was the most notable. Oliver Cromwell, himself a member of Parliament and the author of change, was exempted. However, much deadwood was stripped away.

The organization of the infantry was along traditional lines. The colonel's company had 200 men, the lieutenant colonel's 160, the sergeant major's 140, and the remaining seven captain's companies, 100 men each. **14** Initially regiments rarely achieved this strength—about 700 was a strong number—but by the 1650s they were closer to the ideal. A lieutenant, an ensign, sergeants and corporals led the captain's company. The company relied on their drummers to beat commands and file-leaders to maintain focused fire.

Following its reorganization and training, the New Model army was prepared to take on the king's army. The campaign launched in 1645 resulted in steady successes and ended in the decisive battle of Naseby, the outcome largely due to the brilliant use of cavalry by Cromwell. **15** Bristol, the Royalist stronghold, was captured. The New Model army had proved its worth and met its purpose. The first Civil War was ended.

Unwilling to accept his loss and adjust to Parliament's new role, Charles sought alliances with the Scots and war returned. Although spread thin by campaigns in Ireland, the army still responded with complete success, owing to bold leadership and courage. The king was captured, tried for treason and beheaded.

The New Model army continued to serve, mustering to defeat Charles' son's attempt to restore the monarchy at the battle of Worcester in 1651. Only after Cromwell died was it possible for the monarchy to be restored in 1660. When Charles II claimed the throne, Cromwell's own distinguished General Monk disbanded the New Model army. Two regiments of foot and two of horse were retained. One distinguished regiment of foot, originally formed under Col. Walter Lloyd, survived to become the Coldstream Guards, a fitting legacy for the New Model army. MC

END NOTES:

1 John Cruso, *Military Instructions for the Cavallrie, Cambridge*, 1632 pp. 1-2
2 Husband, *Orders of Parliament*, London, 1646, p. 6
3 Husband, p. 27
4 Edward Earle of Clarendon, *The History of the Rebellion and Civil Wars in England*, Oxford, 1704, pp. 260
5 Clarendon, p. 267
6 Clarendon, p. 305
7 Husband, p. 43
8 Howard L. Blackmore, *British Military Firearms, 1650-1850*, New York, Arco Publishing Co. Inc., 1968, p. 25
9 J.B.Kist, *A Commentary, Jacob De Gheyn the Exercise of Arms*, New York, McGraw-Hill Book Co., 1971 Preface, p. 2
10 Husband, p. 44
11 Husband, p. 183-4
12 Husband, p. 599-606
13 Husband, p. 634-35
14 *Stuart Asquith, New Model Army 1645-60*, Osprey Publishing Ltd., London, 1981, p. 7
15 John Fassnidge, *English Civil War Documents, Finance and Parliament's Army*, Unit 41, York, The Longman Resources Unit, 1984 p. 28

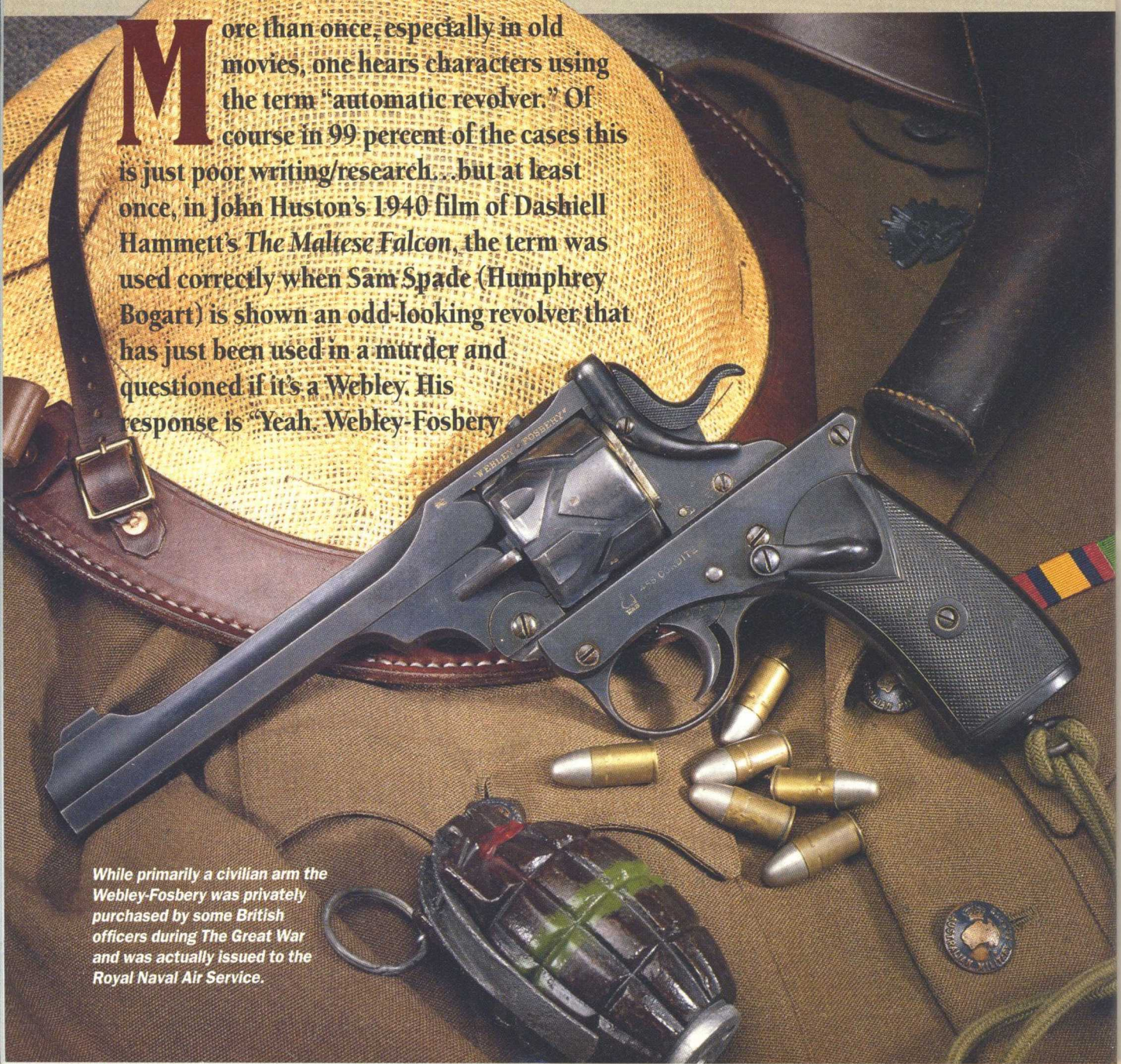
HANDS-ON HISTORY

WEBLEY-FOSBERY

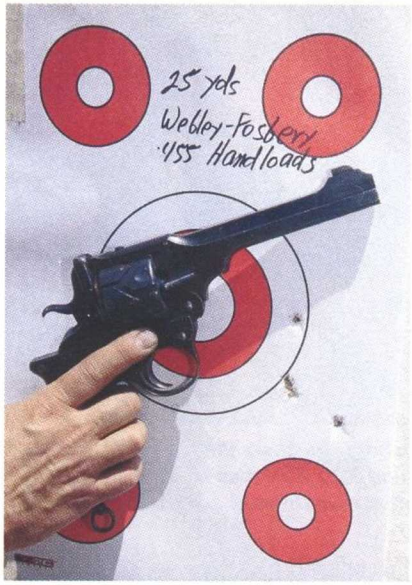
This "Automatic Revolver" Was a Dead-End Auto Design That Still Managed to Find Some Favor With Target Shooters and Soldiers.

By Garry James

More than once, especially in old movies, one hears characters using the term "automatic revolver." Of course in 99 percent of the cases this is just poor writing/research...but at least once, in John Huston's 1940 film of Dashiell Hammett's *The Maltese Falcon*, the term was used correctly when Sam Spade (Humphrey Bogart) is shown an odd-looking revolver that has just been used in a murder and questioned if it's a Webley. His response is "Yeah. Webley-Fosbery."



While primarily a civilian arm the Webley-Fosbery was privately purchased by some British officers during The Great War and was actually issued to the Royal Naval Air Service.



Our evaluation Fosbery, being a 6-inch-barreled "military" style, did not exhibit the accuracy the author has experienced with adjustable-sighted target models. Still, at 25 yards the gun performed admirably.

.45 automatic. Eight shot. Don't make 'em anymore."

Yes, there actually was an automatic revolver—the above-mentioned Webley-Fosbery, designed by British Colonel George Vincent Fosbery, VC (in fact there were actually two such contrivances—the other one a lesser-known American product).

Fosbery, whose military career spanned some 25 years, was also an inveterate firearms tinkerer, coming up with such things as a distinctive "Paradox" rifling system and explosive projectiles. Around the turn of the 20th century he focused his attention on the automatic pistol.

Remember, this was the dawning of the auto age. Such inventors as Georg Luger, Hugo Borchardt and John Browning were coming to the fore with their ingenious self-loading handguns.

Fosbery sought to add his name to the list. Eschewing the more usual frame/slide/magazine concepts, the colonel turned his thoughts to an entirely different style of repeater.

Externally it would look much like the six-shot double-action products then being turned out by Webley & Scott. This superficial resem-blance, along with the adoption of the famed Webley "stirrup latch," would be just about the only thing that Fosbery's pistol would have in common with its more prosaic cousin.

Lowering the safety lever on the Fosbery moves the upper portion of the action out of the battery.

Using a cylinder cut with angular channels, à la the style devised by Yankee Elihu Root a half century before, the first Fosbery appeared in 1901 in calibers .445 and .38 Colt Automatic. Guns chambered for the former caliber held six rounds and those for the latter, eight. The frame was divided into two halves. The upper portion fit into rails on the lower and could slide to the rear where it cocked the gun and rotated the cylinder.

The gun was loaded in the usual Webley manner. The stirrup latch was pressed forward with the right-hand thumb, the gun "broken" open and cartridges inserted in the chambers. It was then closed. To begin firing, the hammer had to be manually cocked (it was not linked to the cylinder in any manner). When the trigger was pulled and the round discharged, the force of the recoil drove the upper mechanism, consisting of the barrel,

One removes the Fosbery cylinder by simply pushing a top-mounted release button.

The Webley-Fosbery employs the classic stirrup-latch simultaneous ejection system of standard Webley revolvers.

To cock the Fosbery, simply grip the knurled sides of the hammer and pull to the rear. This also rotates the cylinder and can be used to "clear" a dud round.

WEBLEY-FOSBERY

The Webley-Fosbery chambers the standard Mark II .455 Webley round (left). Ballistics are similar to but slightly less potent than those of a .45 ACP (right).

cylinder and recoil shield, rearward for approximately three-quarters of an inch. As the cylinder traveled rearward, its machine-cut grooves contacted a protruding stationary stud set into the lower portion of the frame and the cylinder turned half of a chamber revolution. The rearward travel of the upper mechanism stopped against the recoil buffer spring and its travel recocked the hammer. As the recoil energy dissipated and the upper unit began its return travel to forward position, the cylinder rotated through the remaining half chamber position through contact with the lower stud, aligned with the barrel and locked into position, ready for firing.

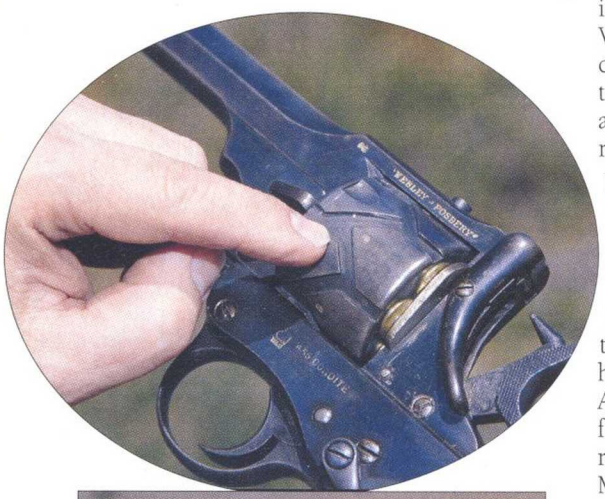
This all happens in a split second...just as fast, in fact, as a more conventional auto.

Between 1901 and 1902, some modifications were made in the design which basically involved an improvement in the cylinder cuts and cylinder release mechanism.

The Fosbery's safety consisted of a lever at the top of the grip which, when pushed downward, moved the upper part of the frame to the rear, taking the gun out of battery and rendering it inoperable.

Various versions of the Webley-Fosbery were offered, including service and target models. It was found that the exposure of the cylinder grooves to dirt could cause the mechanism to shut down; con-sequently it was never really considered for general military issue (though apparently some were given to the Royal Naval Air Service during World War I, and some officers opted to carry them unofficially).

Another complaint was that if there was a misfire, simply pulling the trigger or cocking the hammer would not rotate the cylinder to present an unfired round, in the manner of the service Webley Mark VI. This gripe was countered by the observation that the gun was actually an automatic pistol, not a DA revolver and that this clearing problem was endemic to all autos. Too, the sides of the hammer were provided with knurling so it could be easily gripped to pull the top part of the frame to the rear to turn the cylinder and cock the hammer in one facile motion. Actually, I have tried this and find it to be just as fast as recharging a 1911 Government Model or similar auto.



As the Fosbery's cylinder is not linked to the hammer, it revolves by a stud working though the angular milled channels when the top portion of the action moves to the rear.

Though the Fosbery failed to achieve government recognition, it became popular with target shooters who particularly appreciated the gun's crisp trigger. Special, long-barreled, adjust-able-sighted models were fabricated for this purpose.

Crack shot Walter Winans preferred the Webley-Fosbery over any other form of auto and commented that he could fire the Fosbery twice as fast as a standard revolver with equal accuracy. In one exceptional feat of marksmanship, he managed to place 15 out of 18 shots in a 2-inch bull's-eye at 35 feet, rapid fire, offhand.

It was found early on that the British shooting public was less than impressed with the .38 ACP chambering. Very few guns were manufactured in this caliber, making them valuable collectors' pieces today. In fact, all Fosberys are hot with vintage gun enthusiasts right now, and it is not uncommon for average specimens to bring upwards of $3,000.

We were fortunate in obtaining a shootable 1902 Model Fosbery with a 6-inch barrel, non-adjustable sights and hard-rubber grips. Ammo chosen was 265-grain lead Fiocchi Mark II .455 and 265-grain lead handloads put up by my associate Jeff John.

The gun was first fired offhand to get a feel for the thing. True to form, one is able to crank off six shots as fast as he can work the trigger. The pull was excellent, coming in at a crisp 31/2 pounds, and recoil was not unpleasant. The gun does have dynamics unlike any other auto I have ever fired—kind of top heavy. This provided for excellent target reacquisition and general overall control.

The piece was then fired from a rest at 25 yards. The Fiocchi fodder shot all over the place, but Jeff's handloads tightened groups to around 3 inches. Offhand at 7 yards we were able to put all six shots under 21/2 inches.

The gun loaded and ejected like a standard Webley Mark VI. While we stoked the chambers one round at a time, back in the 'teens the gun could be provided with a Prideaux device that charged all six cartridges at once—kind of an early speed-loader.

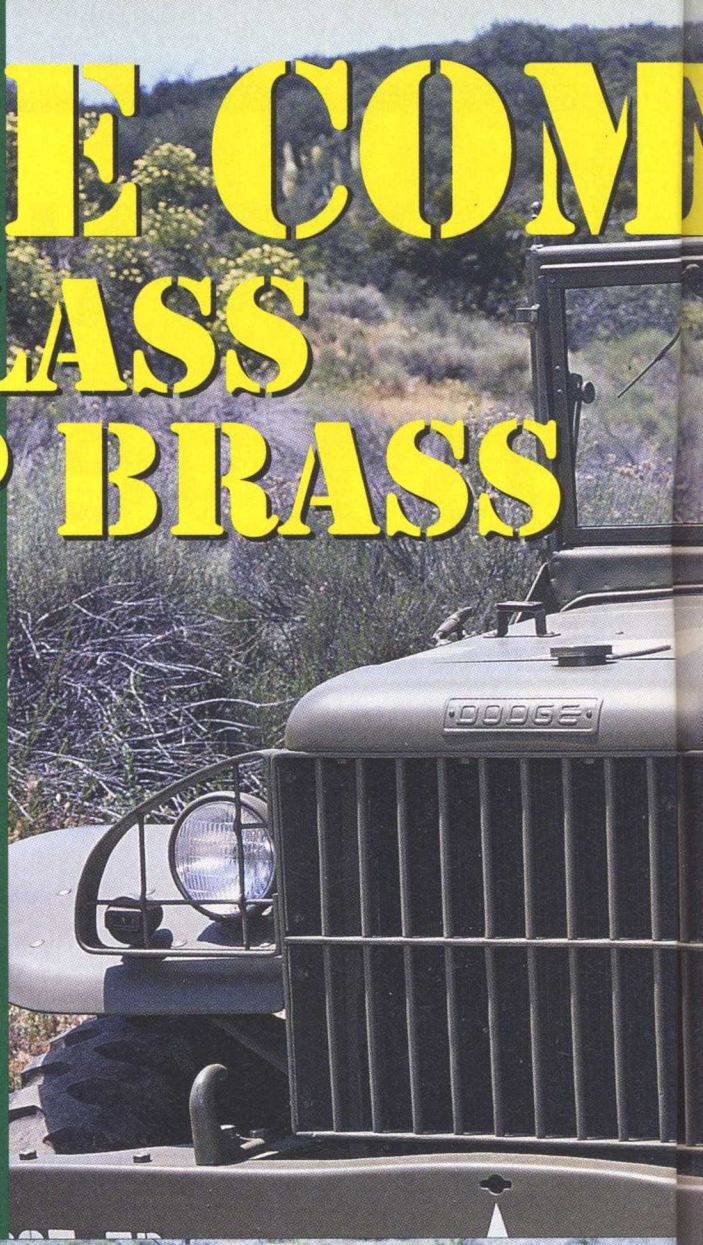
The Webley Fosbery was fun to shoot, accurate and reliable. Its excellent trigger and good feel make it evident why it was popular with targeteers some 80 years ago and why, in certain conditions, it might not prove to be too bad a combat sidearm.

DODGE COM
HIGH-CLASS FOR TOP BRASS

This stylish ¾-ton workhorse was a favorite of Generals, such as George S. Patton.

By Lisa Bunch

The Command Car had its beginnings in the late 1930s as the United States began to prepare for war. Dodge had started building early four-wheel-drive Army trucks using rear-axle components for the front axle. This allowed for parts commonality—critical for a war machine. The Army needed a specially designed vehicle to be used in a command and reconnaissance role. In the age of highly mobile infantry, the commander needed a vehicle from which to direct the troops and artillery. This vehicle needed to be agile, light, reliable and strong. It had



Photographed by Lynne McCready

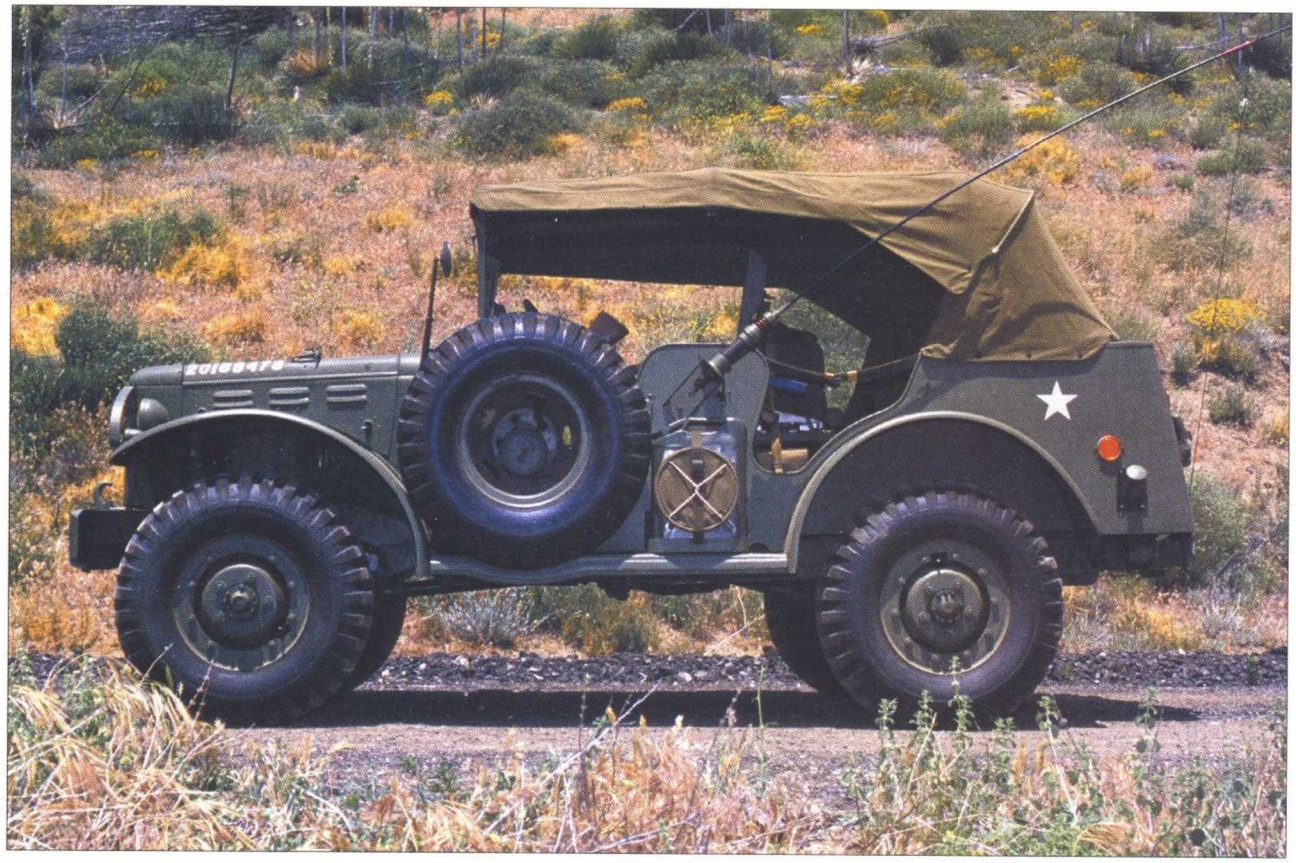
MAND CAR:
HQ

DODGE COMMAND CAR

to be able to traverse a variety of terrains in a variety of climates. As it was a mobile command post, enough room for radio equipment and reading maps was required.

Experimentation for the Command Car began by modifying a ½-ton VC-series civilian truck by cutting and removing the cab just past the top of the windshield and from the door hinges back. A custom-designed body, which had four distinctive curved cutouts in the sides to allow for entry and exit of driver and passengers, was then attached in place of the cab and bed. A collapsible bow framework was designed so the canvas top could be folded back in good weather for greater visibility and brought up when the weather turned bad, protecting the occupants and equipment. This open-cab design with the canvas top and doors added versatility and saved weight. To protect the radiator grill, a heavy grill guard was attached to a C-channel front bumper. A transfer case and front drive axle were added to provide four-wheel drive, as the civilian trucks were not originally equipped as such. Designated as the VC series ("V" for the year 1940 and "C" for the half-ton weight class), it was powered by the 201 c.i.d. L-head six-cylinder engine, producing 79 horsepower. Just over 2,000 of these first series were produced. A year later, after discovering the civilian body structure was too weak for military use, Dodge trucks and Command Cars underwent a change. Redesigning the sheet metal increased body strength. Rounded, bulbous fenders gave way to curved, flat fenders. The hood changed from hinging in the back to hinging in the middle, allowing it to be opened from the sides. A brush guard was designed that would also serve as the radiator grill, retaining its curved shape across

The WC-58 Command Car was equipped with different models of radio sets, including this. Range was 30 miles while moving and 60 miles when the vehicle was stationary. For the most part, it was a top-notch setup.



The Dodge ¾-ton Command Car was versatile and rugged. The basic vehicle was called WC-56, though models with winches and radios were given the designations of WC-57 and WC-58, respectively. A fold-up canvas top protected the driver and passengers. As well, metal-framed canvas and isinglass door panels could be attached to the sides. The driver's-side–mounted spare meant that the driver would have to enter from the passenger side.

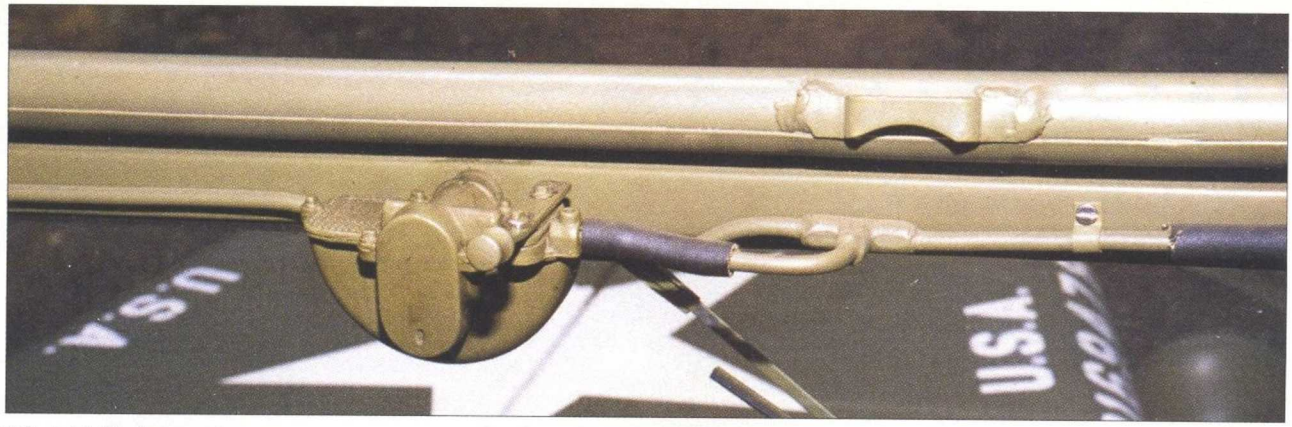
DODGE COMMAND CAR

A sturdy metal grill protected the radiator. Lights included standard headlamps and a pair of small blackouts. The bumper markings on this Command Car indicate it was part of the 805th Tank Destroyer Battalion.

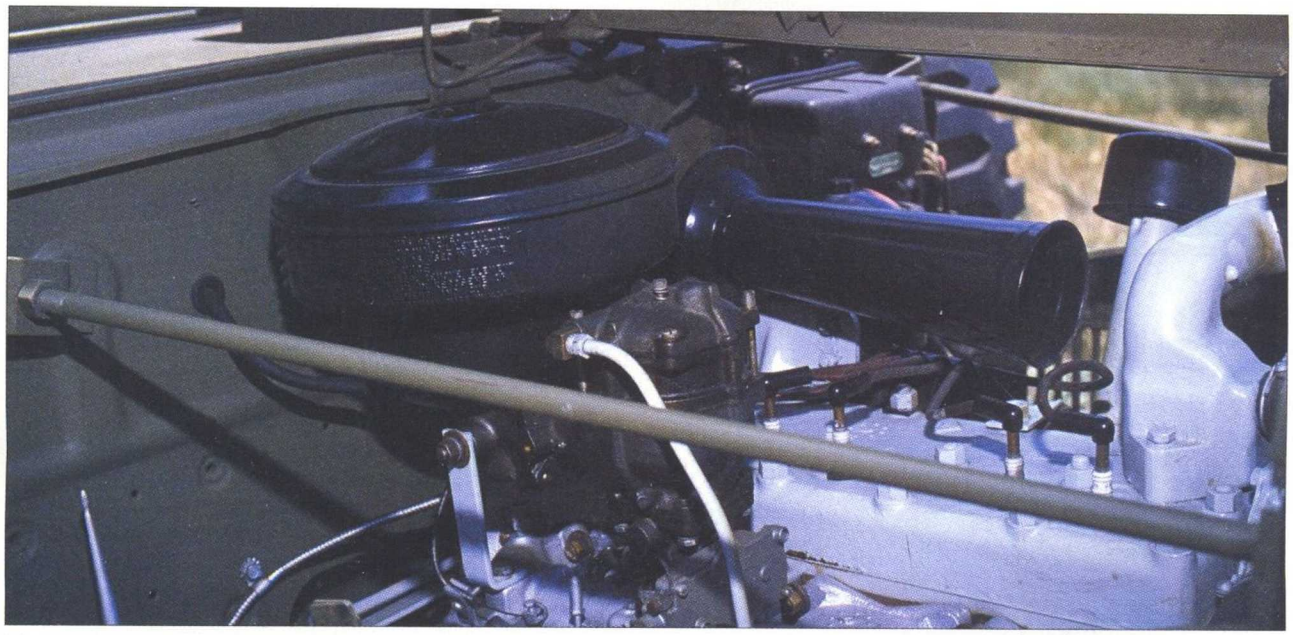
A pioneer kit containing shovel, pick/mattock and axe was pretty much standard on WC series of ¾ tons, including Weapons Carriers and Ambulances.

the front of the vehicle. The windshield was hinged so it could be folded forward. A larger 218 c.i.d. L-head six-cylinder engine was mated to a four-speed standard transmission and single-speed transfer case. This second series, designated WC (because "W" follows "V", not because it stands for "Weapons Carrier"), had expanded options and production changes resulting in adding WC-6, 7, 8, 15, 16, 23, 24 and 25 Command Cars to the model line.

Although improved, under the severe conditions of war it became apparent that the civilian-based vehicles were not durable enough. The Army wanted stronger, more powerful trucks with better handling. In 1942, the ¾-series trucks and Command Cars were introduced. They were completely redesigned for military use. Once again, the Command Car was based on the truck chassis and design. Starting with the frame, the channel was constructed with thicker steel in a drop frame design for improved handling and off-road capability. Lowering the center portion of the frame while arching the portion over the axle lowered the body and the center of gravity while allowing for more axle articulation. Both axles were wider and stronger, with a full floating rear axle and heavy-duty components. These heavier-duty features resulted in an added weight of about 700 pounds and an increase in GVW of about 1,200 pounds. For added nimbleness, the wheelbase was shortened 18 inches for a new length of 98 inches. Eight-ply 9.00x16 tires, an increase in size from the 7.50x16s, were mounted on two-piece bolt-together wheels with a smaller offset to help increase the track width, which was increased about 5 inches. With this wheel design, the tires could be replaced in the field without special tools by unbolting the locking ring. Engine size increased again with the 230 c.i.d. L-head with 92 horsepower, an increase of 14 hp from the previous engine. So successful was this engine, it would remain in service into the 1960s. Redesigning the hood by flattening the top and eliminating the forward slope helped reduce



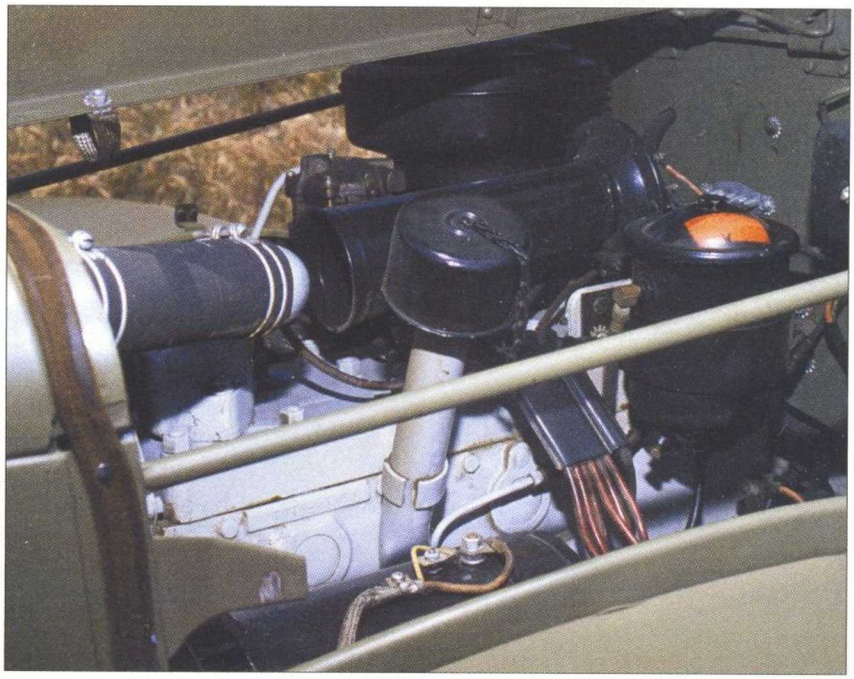
Windshield wiper motors were vacuum powered and ran from an attachment to the engine. This system, which had been used in military and civilian vehicles alike, was more or less effective.



The Command Car was powered by a 92-horsepower, 230-cubic-inch, six-cylinder gasoline engine. This power plant was so successful that it was offered by Dodge into the 1960s.

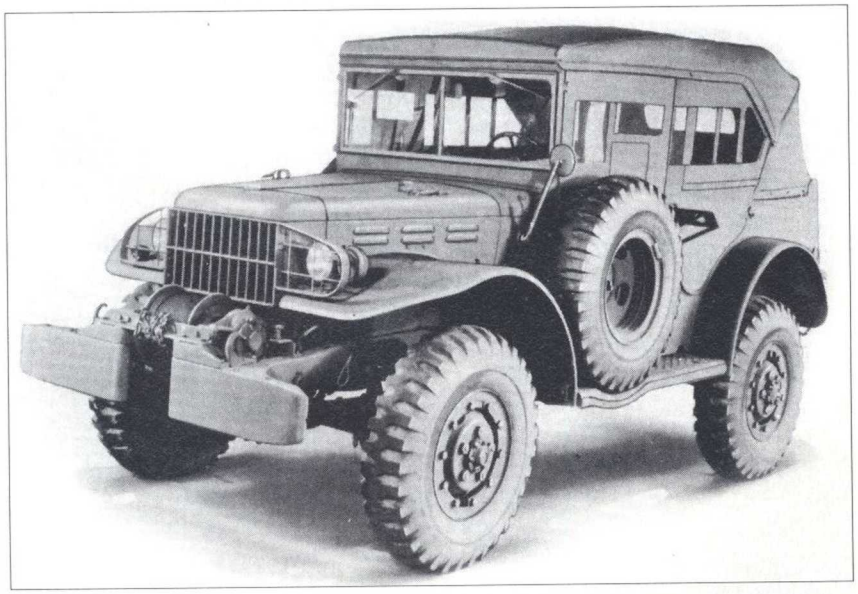
the overall height by 3 inches. Twelve volts powered the electrical system instead of the previous six-volt system. Blackout taillights, marker lights and headlights were standard. Accessories included a spare-parts kit and a fairly extensive tool kit. This new Command Car was tough, powerful, low and wide. Three new models from this series received the designations of WC-56, without a winch; WC-57, with a Braden 5,000-pound PTO winch; and WC-58, equipped with a radio set.

Despite the changes, the basic styling of the Command Car remained the same. Aesthetics were not a priority, yet the Command Car stands as one of the most stylish military vehicles ever built. Both front and rear seats were leather-covered bench style. The spare tire was mounted on the outside body behind the driver, who either had to climb over it or enter and exit from the passenger



DODGE COMMAND CAR

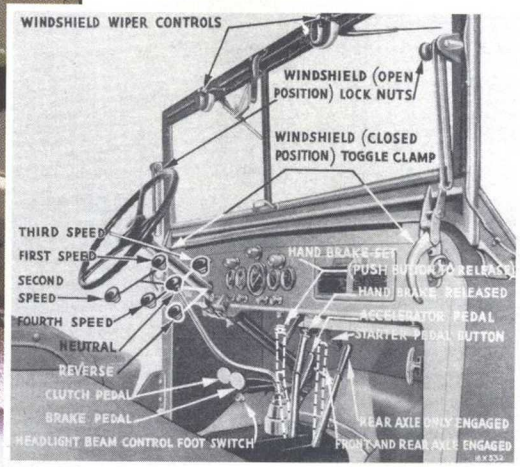
General George S. Patton favored a WC-57 for his personal vehicle. It was customized with special banners and plates, as well as a siren. These vehicles were popular with commanders because they were more comfortable and beefy than the ¼-ton "Jeep."



The WC-57 Command Car was equipped with a 5,000 PTO Braden winch. Note the side curtains in place.

side. A large metal battery box for the large 12v battery occupied the space on the running board behind the front passenger. The distinctive curved doorway cutouts were larger and lower with a slant toward the rear. At the rear, pioneer tools (shovel, axe and pick) were mounted to a tailgate inset in the forward-slanting rear body panel. Two locking handles opened the tailgate, which had space for storing the side curtains. Between the back of the rear seat and the tailgate was a trunk area for storage. A pintle hitch and trailer connector was mounted at the rear for towing purposes. The convertible canvas top covered the passenger compartment from the windshield to the tailgate, with bows that could be folded back to rest on top of the trunk. On models equipped with a winch, a Braden 5,000-pound PTO model mounted between the frame and the two-piece front bumper. When equipped, the radio set mounted behind the front bench seat. These radios had a mobile range of up to 30 miles and a stationary range of up to 60 miles.

Since the Command Car saw use in a command reconnaissance role, production quantities were small. Their distinct styling ended up being a detriment, as the enemy quickly learned that the unusual-looking car contained the commanding officers and became a primary target. Combined with a small survival rate, Command Cars are rare and command a premium price. The distinction of being the vehicle assigned to the top brass has made it one of the most coveted military vehicles to both operators and collectors alike. MC



The open WCs' front compartments were Spartan but functional. Gauges included (left to right) a voltmeter, ammeter, speedometer and fuel and heat indicators. These vehicles had switches rather than key locks for the obvious reason that the vehicle would be inoperative if the keys were lost—not an enviable situation in a battle zone.

Pint-sized Patton Perambulator

For those of you who would like a desk-top–sized WC-57—complete with driver, Thompson-wielding sergeant, General George S. Patton and his bull terrier, Willy—you have no further to look than King & Country, Dept. MCI, 362 Pacific Place, Queensway, Hong Kong. Tel: (852) 2525 8606. Fax (852) 2861 3806. This 54mm hand-painted lead heavyweight comes with Patton's major-general's, siren, flag and plate, 3rd Armor pennant and correct markings. It's neat, low-maintenance and has terrific mileage.

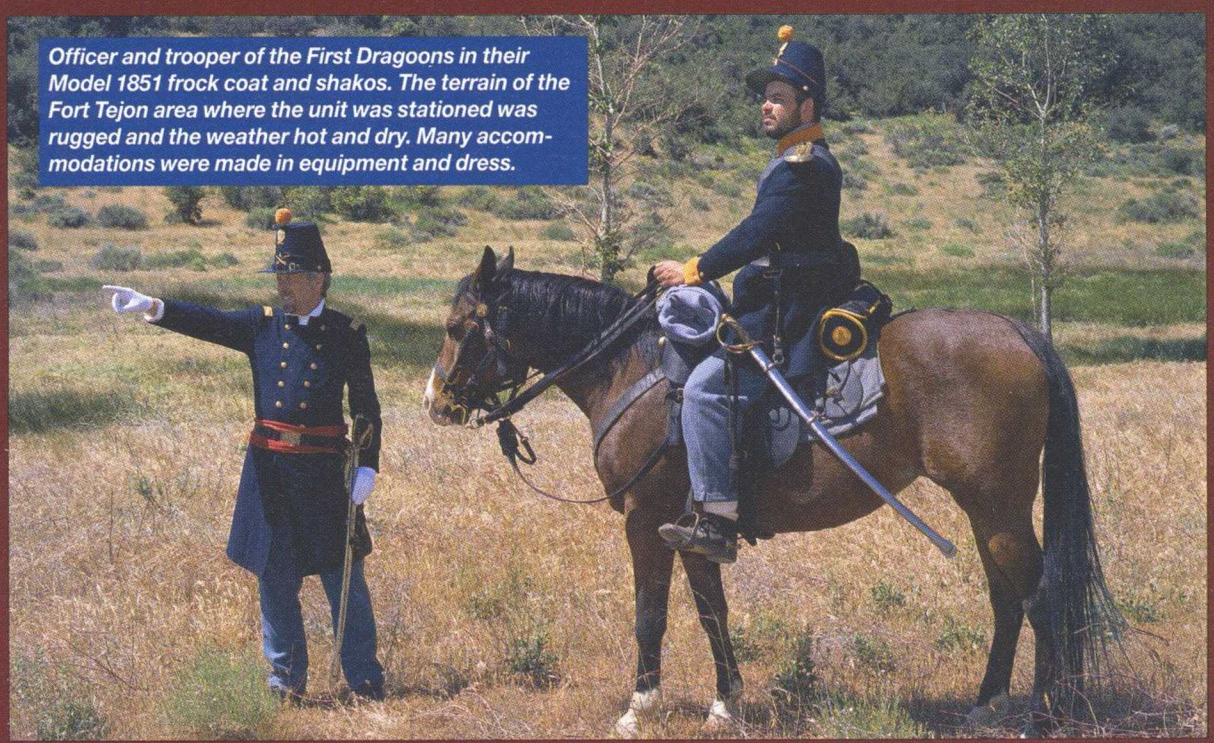
Undersupplied and Stretched to the Limit, the First U.S. Dragoons at Ft. Tejon Still Served as the...

GUARDIANS

By George Stammerjohan and Will Gorenfeld

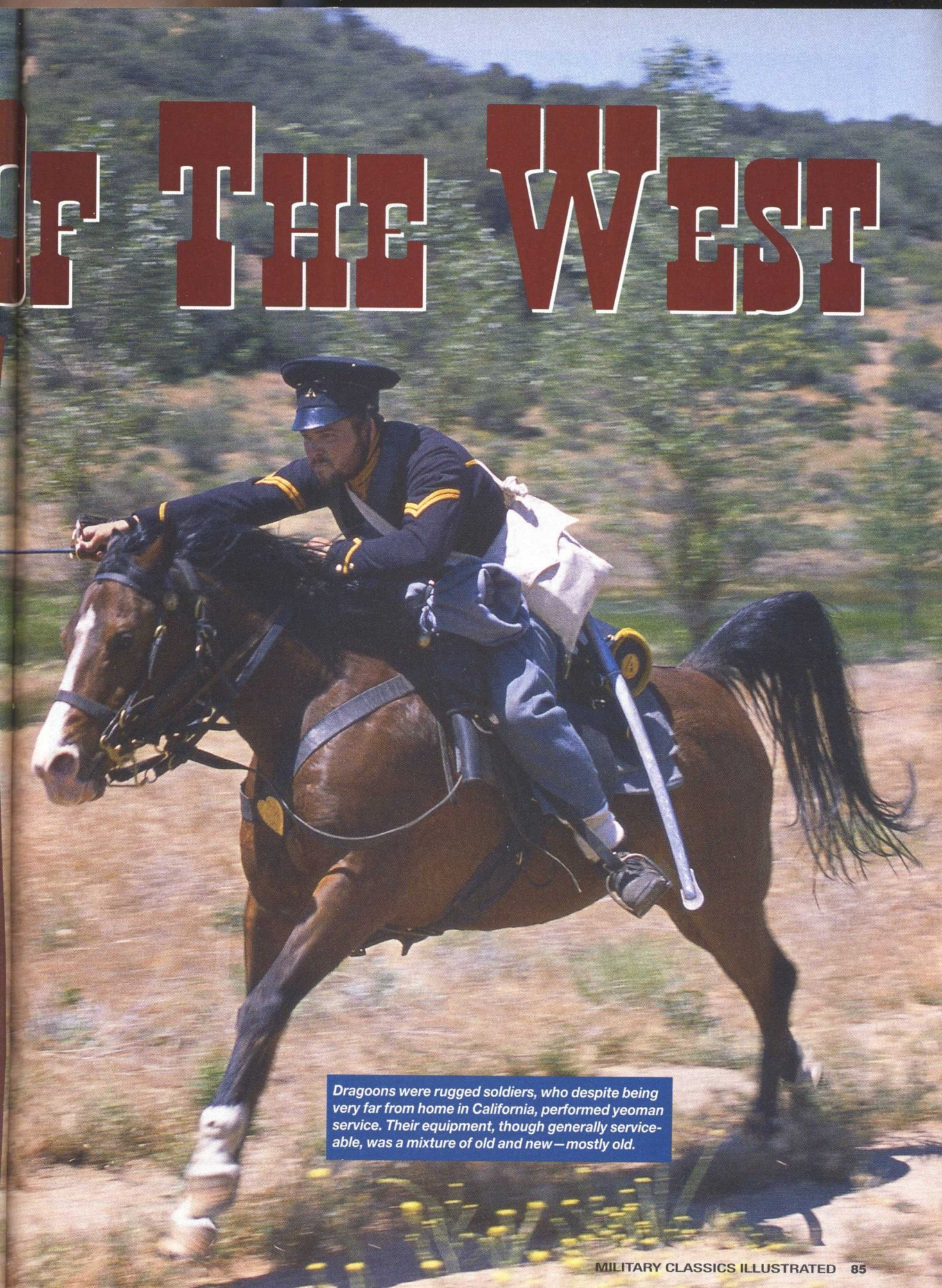
Elements of the First Dragoons arrived in California in December of 1846. They were promptly mauled at the Battle of San Pasqual. This ragged affair, pitting weary Dragoons riding on jaded horses and restive mules against lance-wielding and well-mounted California *vaqueros*, was something less than a glorious introduction to the Dragoons' presence in the Far West. Nonetheless, the Dragoons were in California to stay and would remain until the outbreak of the Civil War.

The Regiment of Dragoons (the First Dragoons), a mounted cavalry unit trained to ride to battle and to fight on foot, was created in 1833 to patrol the Great Plains region. Initially, the Dragoons were armed with the latest in experimental weapons such as the Hall carbine and the Colt Paterson revolving rifle.



Officer and trooper of the First Dragoons in their Model 1851 frock coat and shakos. The terrain of the Fort Tejon area where the unit was stationed was rugged and the weather hot and dry. Many accommodations were made in equipment and dress.

OF THE WEST



Dragoons were rugged soldiers, who despite being very far from home in California, performed yeoman service. Their equipment, though generally serviceable, was a mixture of old and new—mostly old.

Guardians Of The West

DRAGOON UNIFORM: FACT AND FANCY

The 1850s presents a confusing picture of the Dragoon image. On the one hand, the Regulations of 1851 gave a neat picture of what a suitably uniformed, dashing Dragoon should look like: dark blue frock coat, "flower pot" shako, and grey-blue trousers.

The frock coat had orange collars and cuffs. For troopers of the First Dragoons, a brass number, "1", was placed on each side of the collar. The first model (1851) shako bore a brass eagle, orange facing, and orange pompom.

The long-tailed frock coat was heavy, and generally scorned by the troops because it impaired the Dragoon when he mounted or dismounted. The shako was stiff, hot, and hard to balance while riding at a fast gait. The orange facings of the coat and shako faded rapidly beneath a bright California sun, creating anything but a uniformed appearance to a line of troopers. No matter to the Dragoon troopers in California, for it would take years before this uniform would be delivered to them.

Army storehouses were filled to the brim with old-style uniforms left over from the Mexican-American War. An economy-driven Quartermaster Department wished to use these until stores were exhausted. In 1852, it was decreed that mounted troops would receive yearly allotments of two jackets—the first would be of the dark blue 1833 pattern, while the second would be of the sky-blue variety, reportedly stripped of its infantry or artillery piping. Indeed, some Dragoon companies received nothing but the sky-blue jackets.

Two items of clothing which would remain in constant use by the Dragoons were the off-white wool flannel shirt and old-pattern 1839 forage cap. The shirt was long in the tails, with a fairly full body and tight sleeves. The neck was a shallow "V" with a single button at the throat. (The

Though authorized in 1851, it would be quite a while before the Tejon Dragoons received regulation frock coats and shakos. Orange collars, cuffs piping and shako pom-pom are Dragoon distinctions. Brass shoulder scales, intended to ward off saber cuts, were often dispensed with in the field. A wide sling kept the trooper from losing his musketoon while on horseback.

In 1854 mounted troops were relieved from wearing the older frock coat and in its place men were allowed to wear a short shell jacket, similar to the 1833 Mexican War pattern piped in branch of service color. This private continues to sport a Model 1839 forage cap and is equipped for patrol with a linen haversack and tin canteen. His arms are the Model 1847 Springfield Musketoon and Model 1840 Dragoon saber.

dark grey salt-and-pepper woolen shirt, seen in some illustrations, was not issued until 1875.)

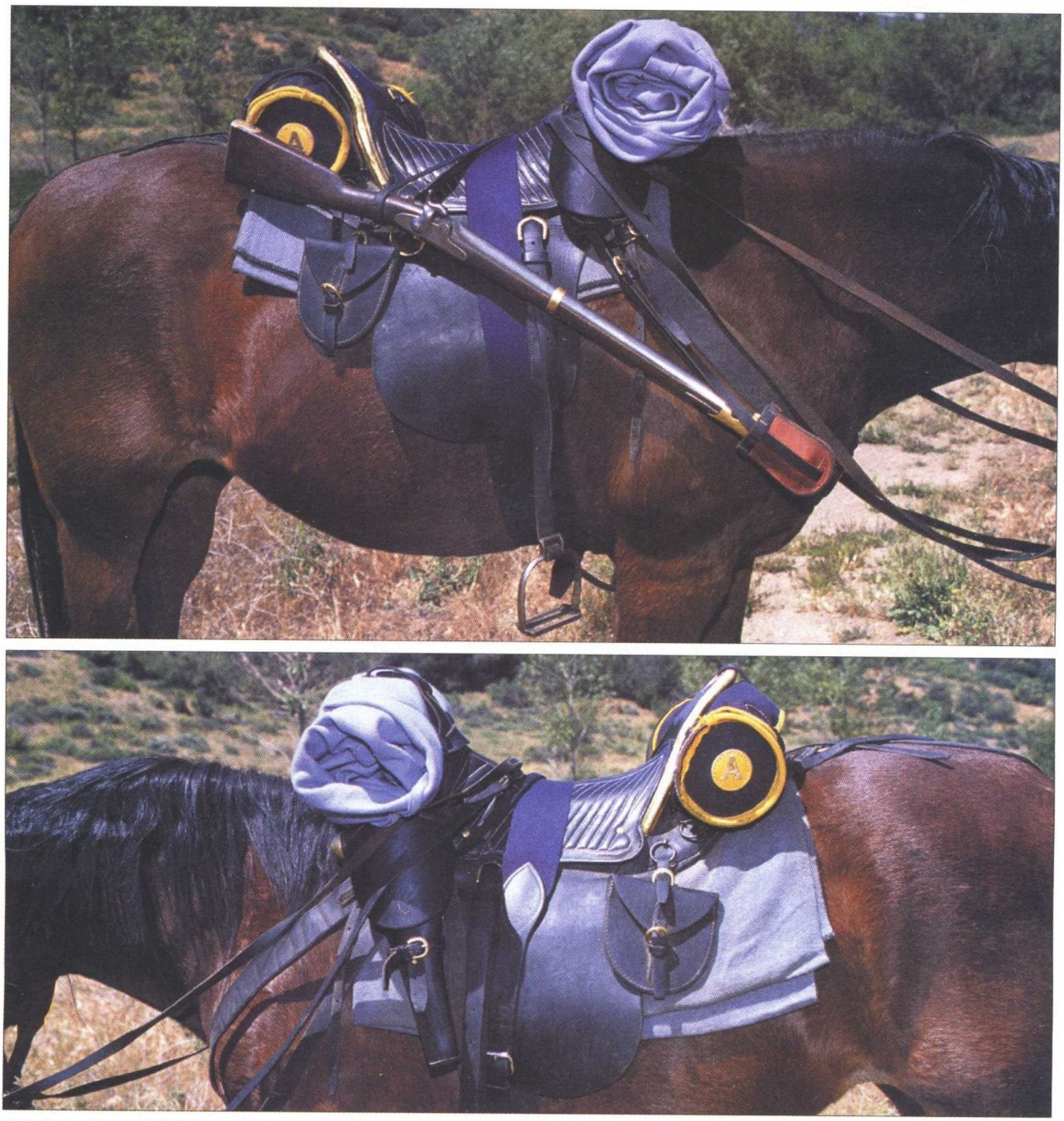
On August 10, 1854, a detachment of Company A of the First Dragoons arrived at Camp Cañada de las Uvas. Although not located in Tejon Pass, the post soon was designated Fort Tejon. Upon arrival, the rowdy recruits and former infantrymen were put to work in the construction of the post.

These Dragoons were dressed in a bewildering kaleidoscopic array of colors. The former infantrymen, who had recently marched overland from New Mexico, wore the light blue infantry jackets. The recruits were wearing old pattern 1833 dark blue jackets. The original members of Company A—all nine of them—wore a mixture of dark blue and sky blue jackets; all the worse for wear. This elite regiment would resemble ragpickers, or even worse, mounted infantry!

Company A 1st Lt. Thomas Castor begged departmental headquarters to either send new clothing or else allow him to purchase civilian attire for the ragged troops. The next month, a shipment of 1851 pattern clothing arrived at the fort.

The popular image of the Dragoon depicts him in tall boots and brass spurs. This is wrong. The Dragoon generally wore infantry-style brogans. When mounted, the Dragoon wore low-shank boots with brass stud spurs. The spurs were commonly lost and the unfortunate trooper was charged $1.10 per set to replace them.

In 1854, the regulations did away with the frock coat. In its place was a



This Grimsley saddle is set up ready for the field. Overcoat is rolled up on the pommel, with valise for personal items on the cantle. The Model 1847 Musketoon is secured in its bucket and a Model 1842 pistol is tucked away in the pommel holster. Small pouches at rear hold spare horseshoes.

Guardians Of The West

short shell jacket trimmed with orange piping and brass shoulder scales. This uniform did not reach Fort Tejon until the fall of 1856. The old-style surplus jackets in sky blue or dark blue continued to be issued to the troops—two per year. If Company A troopers wore out their yearly issue, which was often the case, they had to purchase a sky blue jacket, making them appear as worn-out infantrymen.

The men of Company F, arriving at Ft. Tejon in 1857, were issued Mexican War surplus sky blue jackets. This troop would not receive the proper Dragoon pattern uniform until it reached Fort Crook, California, in 1858.

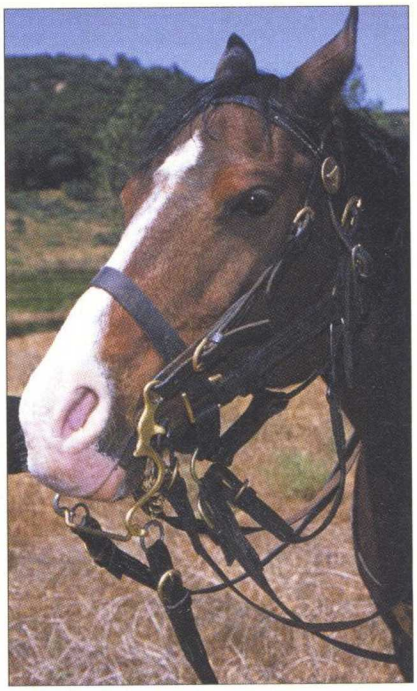
Companies B and K arrived at Fort Tejon on July 7, 1858. Brevet Major (Captain) James Carleton, the commanding officer of Company K, was furious when he learned that the Quartermaster Department had mistakenly sent his unit artillery trousers. He demanded that the Quartermaster take them back and send him proper trousers for Dragoons. The quartermaster officer, temperamental Captain Winfield Scott Hancock, refused to exchange the trousers. This led to a private feud between the future generals Hancock and Carleton.

Company B, under the sickly and more easygoing command of Captain John Davidson, still wore the 1850 white buff belt and carried the Model 1833 Ames saber. It was said that the saber would wrap "rubber-like around a man's head and was only good for cutting warm butter."

In 1858, a new uniform was designated for the Dragoons: a refined version of the 1854 jacket, dark blue trousers, and the new, so-called Hardee hat of stiff black felt with a folded brim, ostrich feather, orange cord and brass company letter. Of this hat Major Albert Brackett wrote, "If the whole earth had been ransacked, it is difficult to tell where a more ungainly piece of furniture could have been found."

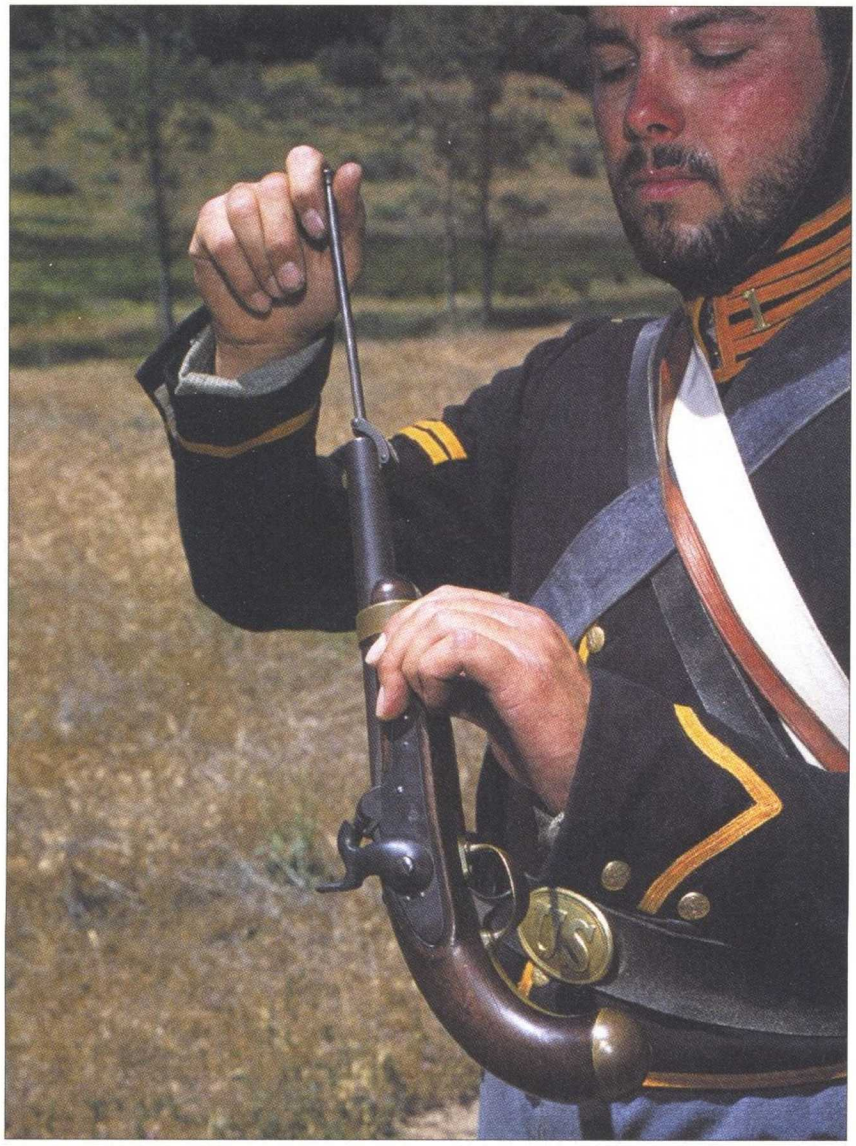
Company K was, perhaps, the best company in the 1st Regiment. Carleton wished his troop to be correctly dressed and requested the new hats. The Quartermaster Depot in Benicia sent him just ten hats for a company of eighty men. When Carleton demanded to be sent the new fatigue flannel sack coat for these men, he received just forty.

Carleton was not the kind to surrender without a fight. He lodged some stinging complaints but was each time rebuffed with the reply that the new clothing was "experimental" and that he should be happy with what he had already received. Only the fact that Lt. Col. Benjamin "Old Ben" Beall of the 1st Dragoons was serving as acting commander of the Department of California saved Carleton from being court-martialed.

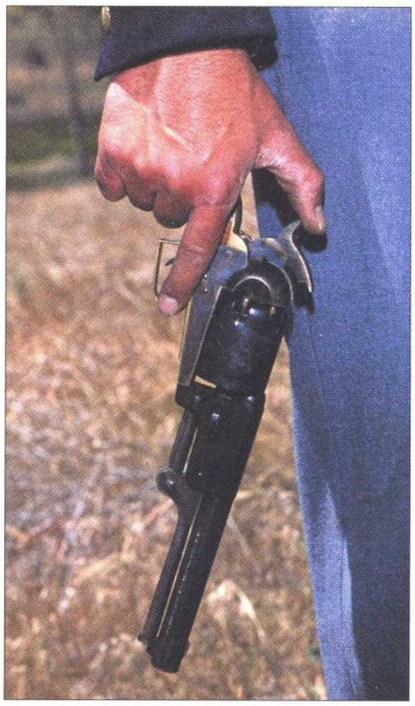


The Model 1847 halter was well made and serviceable. Note company letter on rosette at juncture of browband and crown piece.

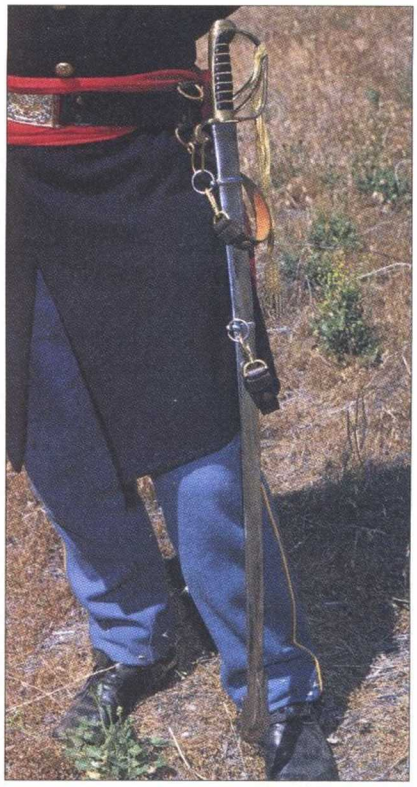
The Model 1840 Dragoon saber, nicknamed "old wristbreaker," was modeled on a French original. It was well made, rugged and serviceable—a considerable improvement over the older 1833 model. Though officially replaced by a lighter weapon in 1859, these would be used throughout the Civil War. Jacket is the Mexican War pattern that was the first type of tunic issued to troopers at Fort Tejon.



Model 1842 pistols made by Aston or Johnson were rugged, percussion single-shots. Like many other horse and holster pistols, they sported a swivel ramrod so that the implement would not be lost in combat.



Some Colt Second Model Dragoon revolvers were issued to Tejon troopers, though the men found they could be sold for a substantial sum on the open market and many were "lost" in service.



The Model 1833 Dragoon Saber, modeled on a British pattern of questionable virtue, was still being issued to troopers at Tejon into the 50s and despite a later issue of the more serviceable Model 1840, Company B seems to have retained their '33s until recalled east for the Civil War.

DRAGOON FIREARMS

One persistent myth concerning the Dragoons on the frontier is that they were well-equipped with the most modern of weaponry. In reality—and that reality would remain true until the late fall of 1858—the Dragoons who served out on the west coast were, for the most part, armed with firearms that bordered on obsolete.

This is not to say that these weapons were old. Indeed, none of their firearms were technically out-of-date. Rather, they were what the War Department, controlled by a penny-pinching Congress, could afford to issue.

The Ordnance Department arsenals were filled with large stocks of these weapons. Also on hand were immense inventories of ammunition.

The acquisition of modern pistols and carbines would not only render obsolete those weapons on hand, but would also require the costly procurement of new ammunition. An economy-minded Congress was not about to authorize new funds for these purchases.

Secretary of War Jefferson Davis, graduate of West Point, former Colonel of Mississippi Volunteers, and future president of the Confederacy, also appreciated the need for better firearms, but could only do so much. Davis authorized the testing of new firearms and the updating of existing weapons but, lacking congressional appropriations, could not purchase large numbers of new weapons for the troops.

In 1851, the Dragoons had turned in their old Hall carbines and M1836 Waters and Johnson flintlock horse pistols. In exchange they were issued

Guardians Of The West

The Sharps breechloader was a considerable improvement over the older muzzle-loading Model 1847 Musketoon. After trials they were given high marks by officers and men. A number of Model 1853s were finally issued to Dragoons at Fort Tejon in 1858, in time to be used in the field against the Mojave Indians.

the Model 1847 Springfield Musketoon and Model 1842 pistol made by Henry Aston or Ira N. Johnson the .69 calibers Model 1847 Musketoon was a well-balanced, smoothbore carbine. It had an effective range of less than 60 yards.

Inspector General Joseph Mansfield reported in 1854 that the musketoon presented "no probable certainty of hitting the object aimed at, and the recoil is too great to be fired with ease." Mansfield concluded that the weapon, as issued, was "a worthless arm" and that it had "no advocates that I am aware of."

In order to somewhat compensate for the musketoon's deficiencies, officers would instruct their men to load a double charge: two .63 caliber balls and six .31 caliber buckshot. At close range, this load made the musketoon a deadly shotgun.

For example, in late 1854, a detachment of Dragoons from Company A, mounted on mules borrowed from the post quartermaster, rode down to the Tejon Reservation. The Indians were outraged over the murder of two tribesmen by a former government teamster; they wanted to take him into custody and were ready to fry him up.

Alfred Latimer, a young Infantry Lieutenant in command of the Dragoon detachment, demanded that the tribesmen disperse. When they refused, he ordered his men to load two charges. Through an interpreter, the lieutenant stated that he was "ready to commit murder." The angry crowd quickly scattered. The crisis was over.

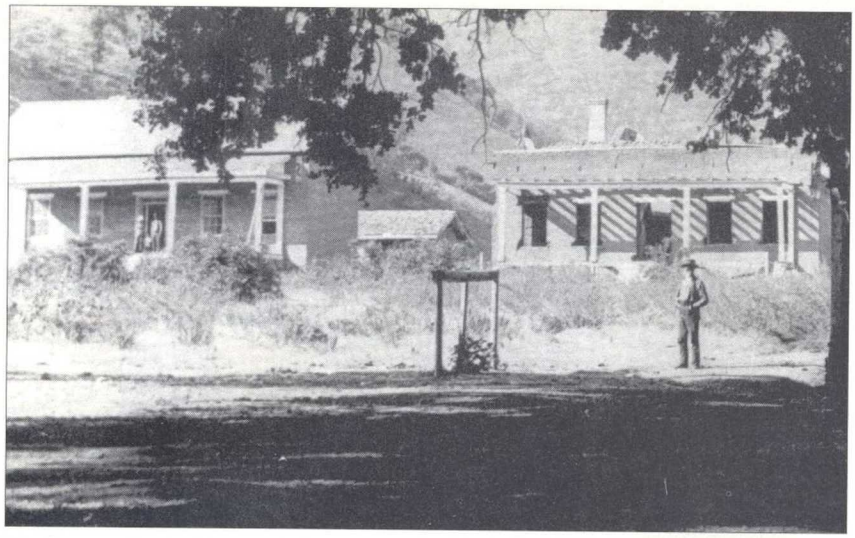
Responding to growing criticism, Colonel Henry K. Craig, the chief of the Ordnance Department, wrote that if the musketoon "is not a suitable arm for cavalry, I do not know where to look for one that will answer." As it turned out, Colonel Craig did not have to look far for a replacement weapon.

Christian Sharps, who had worked on the Hall carbine while employed at the Harper's Ferry Arsenal, by 1848 had patented a breech-loading, rifled carbine. The design was relatively simple. Pulling down a lever located as part of the triggerguard lowered the slide, and a paper or linen cartridge was then placed into the breech. When the slide was forced back upward, it sheered off the rear of the cartridge and exposed the powder to ignition.

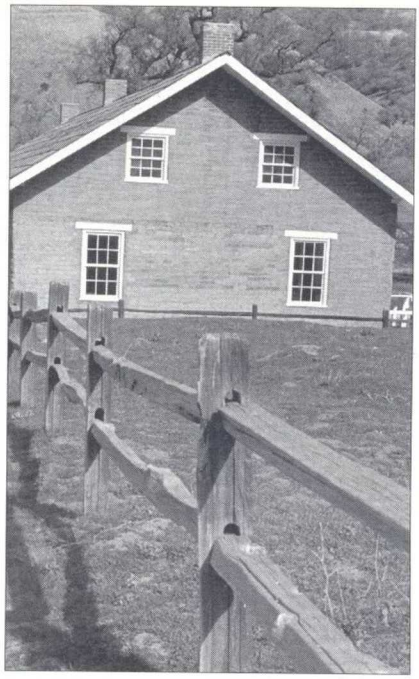
The Sharps rifled carbine fired at the revolutionary rate of eight-to-ten rounds per minute—with accuracy. The Ordnance Board tested the weapon and was favorably impressed. In 1852, it ordered 150 carbines for field tests by Dragoons stationed in New Mexico Territory and Southern California. Because it was an experimental weapon, only ten Sharps were issued to each company.

Secretary Davis continued to press for congressional funds with which to purchase experimental weapons. In 1857, 400 model 1855 Sharps carbines were purchased by the War Department. Ten carbines were issued to each of several Dragoon companies stationed out on the West Coast.

Out in New Mexico territory, in 1858, Captain Richard "Old Baldy" Ewell raved that his 15 Sharps carbines were the best firearms available, and asked for more. Captain Davidson chimed in: "I am satisfied from trial



The Ft. Tejon officers' quarters as seen around the turn of the twentieth century. Most of the buildings at the fort were made of adobe bricks. Despite damage from an earthquake in 1857, the post remained in service until 1864. Fort Tejon State Park.



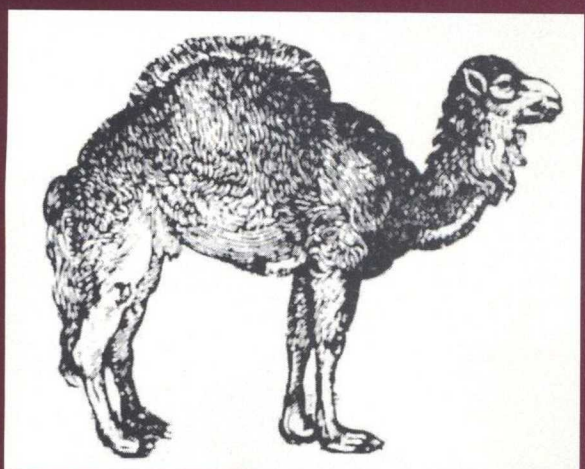
Fort Tejon has undergone extensive reconstruction in recent years and is now a California State Historic Park and the site of regular living history displays. Shown is the northeast end of the barrack building.

and experience, that Sharps' carbine is the best weapon yet known in our country for a cavalry soldier. Its range and accuracy are greater than those of the musketoon. It is a stronger arm; the soldier can make it last longer. One argument I had almost omitted to mention in favor of the Sharps' carbine is that dragoon soldiers have more confidence in it than any other weapon I have ever seen put into their hands; and I have seen them use the musketoon, carbine pistol and Minie rifle. Give your soldiers but confidence in the effectiveness of their weapons, and they will give a better account of themselves than with those they can not trust."

Dragoon Companies B and K, when enroute to Ft. Tejon, from Ft. Buchanan in New Mexico Territory, were armed with the musketoon and the M1841 Mississippi rifle. While stationed in New Mexico they had been issued ten M1855 Sharps carbines per company. But these experimental weapons were the property of the Ordnance Department of New Mexico and, as such, were left behind.

The War Department had delivered two dozen or so First Model Colt Dragoon revolvers to each Dragoon Company for testing. A great debate soon raged within the ranks of the mounted arm over the efficacy of the Dragoon revolver. It was much too heavy to be carried in a belt holster. Brevet Major Carleton quipped that the Dragoon revolver was only fit for teamsters who had a wagon in which to carry it. Thus, many officers favored the lighter .36 caliber "belt revolver," the Model 1851 Colt Navy.

A number of officers chafed at the notion that a lowly enlisted man, often an immigrant, might be entrusted with Colt pistols worth between $25-$50. It is also important to bear in mind that company arms were, ultimately, the



Though its fun to think of American cavalrymen chasing Indians on exotic dromedaries, there is no recorded use of such a thing occurring. The whole U.S. military camel experiment was a dismal failure.

CAMELS AT TEJON?

One of the great myths of Fort Tejon is the relationship between Dragoons and the government-owned camels. In reality, there was no connection.

In 1855, the War Department purchased 75 camels for experimentation. Edward Beale, a former naval officer and Superintendent of Indian affairs, was ordered by Secretary of War John Floyd to take 25 of these camels westward across the desert to California.

Beale reached Los Angeles in late 1857 and turned the camels over to Samuel A. Bishop, his business partner. Bishop put the camels to use on his ranch. Two years later, the Fort Tejon quartermaster was ordered to take possession of the camels. The camels spent just four months in the army corrals at the fort, during which time they were not used by the Dragoons, but ate prodigious amounts of hay and barley. The camels went back to the Bishop Ranch on rental grazing.

In September of 1860, Captain Winfield Scott Hancock put four of the camels to use as "pony express" to deliver mail between Los Angeles and Fort Mojave. The first camel, ridden by the legendary Arab herder Haaj Ali ("Hi Jolly"), dropped dead near present-day Barstow; the second camel made it just a few miles further east before it died. That was the end of the experiment.

When the fort was closed in mid-June of 1861, the camels were transferred to the Los Angeles Quartermaster Depot. What did the Dragoons have to do with camels? Absolutely nothing.

Guardians Of The West

Photo by John Langellier

Fort Tejon has undergone extensive reconstruction in recent years and is now a California State Historic Park and the site of regular living history displays. Shown is the northeast end of the barrack building.

financial responsibility of the senior company officer. Lost revolvers could, thus, be charged against the officer's monthly pay.

Colt revolvers were easily stolen by deserters and sold on the black market. In late 1856, 25 Second Model Colt revolvers were issued to Company A at Fort Tejon. Within weeks of the delivery, three Dragoons deserted, taking with them three pistols. The sale of stolen Colts became such a problem that General Order No. 19, issued August 16, 1859, decreed that any trooper who lost his Colt would have to pay $40.

In 1856, the Army contracted with the Sharps Company to produce 4,000 Model 1853 carbines. These weapons, sealed into tin can-like cases, along with a large order of Navy Colt revolvers, were crated and shipped from New York to California. They were placed in storage at the Benicia Arsenal. The Ordnance Department continued to issue the musketoon and Aston pistol.

To the north of California there would be fought an engagement that would change the whole picture of mounted troops. On May 16, 1858, the Couer d'Alene, Spokane, and Palouse Indians of Eastern Washington attacked a field force of three companies of dragoons and 25 infantrymen marching under the command of Major Edward Steptoe.

During a running fight, two companies of Dragoons, armed with the short-range musketoons, were deployed as a rear guard. In this firefight, they consumed a huge amount of ammunition—with little effect. Finally, the battered column gained a low hilltop and forted up. The Indians, many of whom had Hudson Bay trade muskets and rifles, soon formed a ring around the hill and banged away at Steptoe's beleaguered force. With men dying and ammunition down to three rounds per trooper, Steptoe buried his dead and made a run for the Columbia River and the safety of Fort Walla Walla.

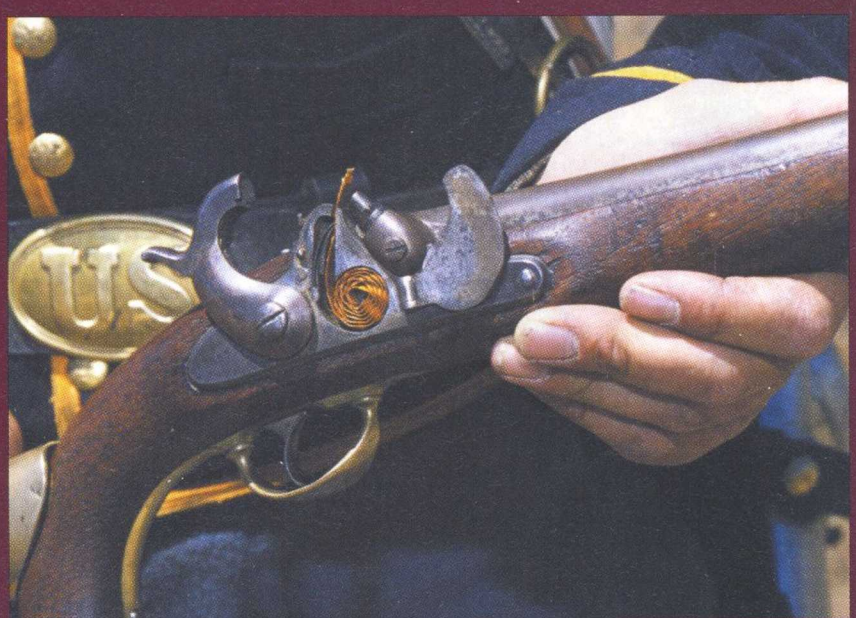
This embarrassing fiasco sent a shockwave throughout the Army. At the Department of the Pacific headquarters, grandfatherly Brevet Brigadier General Newman A. Clarke pointed his finger at the Ordnance Department, which, at the time, had resting in its warehouse in Benicia,

MAYNARD TAPE PRIMERS

The problem of placing a small brass percussion cap on a nipple of the carbine while aboard a skittish American horse was, at best, a nimble task for steady fingers. The ensuing complaints from the field persuaded the Army to purchase 400 Model 1855 Sharps carbines equipped with the Maynard Taped Primer system. These weapons were issued in limited numbers, beginning in the year of 1856.

The Maynard Taped Primer system worked in a manner similar to that of a child's toy cap pistol: the tape featured a paper roll containing bits of fulminate of mercury as primers, which was mechanically fed under the hammer each time that the hammer was cocked. When the hammer dropped, the fulminate would be detonated and the paper cut away. This system had been first tested in 1849 on contract muskets supplied to the Infantry by the firm of Daniel Nippes.

When exposed to harsh wet, or icy weather, the tape became brittle, damp, torn, and would not fire. With age, the fulminate became defunct and would not detonate. Captain Ewell tested the system and found that the tape caps failed to explode two out of three times.



California, dozens of boxes of Sharps carbines and Navy Colt revolvers. Clarke wanted the new weapons issued, and now!

Beginning in July of 1858, Ordnance officers at Benicia uncrated, cleaned, and shipped hundreds of Sharps and Colts to Fort Walla Walla for the mounted units destined for the Spokane Campaign. Additional weapons were next shipped to Forts Crook and Tejon to re-arm the other Dragoon companies.

Within weeks, Dragoons from Fort Tejon took to the field armed with their newly issued M1853 Sharps carbines. The Mojave tribe was angered by a new wagon road across their lands and were attacking emigrant trains. At a place near the Colorado River known as Beaver Slough, Mojave tribesmen boldly attacked the Dragoons. It was a mistake: the awesome firepower of Sharps carbines in the steady hands of veteran troops quickly drove off the attackers.

In 1859, Inspector General Mansfield, on an inspection tour of California, witnessed a firing exercise by Brevet Major James Carleton's company K at Fort Tejon. Mansfield reported that, despite the lack of sufficient powder in the experimental cartridges supplied by the Benicia Arsenal, half of Company K's shots hit a 6-foot by 22-inch target at 100 yards. Carleton, never without a hot opinion, later wrote to the chief of Ordnance at Benicia and openly expressed anger over the poor quality of the experimental cartridges.

Sharps carbines, like Colts, were popular with deserters. Stolen Sharps could be sold in Los Angeles for about $100 in gold coin. One 1st Dragoon sergeant took a detail into the pueblo of Los Angeles and then, graciously, allowed his men a night on the town; after the men had departed from camp, he gathered up their carbines and disappeared.

In 1860, Dragoon trooper Henry Ott, the post butcher, got tired of army life. He procured three Sharps carbines and vanished in broad daylight. For good measure, Private Ott also pilfered a new Model 1855 Springfield rifle that had been sent to the Dragoons for field tests. He was never caught.

The Dragoons of Fort Tejon rode out on their last campaign on April 12, 1860. Crossing the arid sands of the Mojave Desert as far as Las Vegas, they chased scattered bands of Pah-Utes who had been attacking mail carriers, cattlemen, and prospectors.

The U.S. Model 1855 Pistol Carbine seemed like a good idea, but would you rather carry one of these or a Colt six-shooter?

DOUBLE OR NOTHING: THE MODEL 1855 SPRINGFIELD PISTOL CARBINES

During the ante-bellum period, the Ordnance Department remained concerned over the reliability of breech-loaders and efforts were made to improve muzzle-loading weapons. One weapon issued to some Dragoons was the Springfield Model 1855 Pistol-Carbine. It was originally intended for the two new regiments of cavalry created in 1855.

Secretary of War Jefferson Davis believed that this weapon would also prove useful to the Dragoons. In 1855, he wrote, "No difference will be needed between the arms and equipments dragoons and those of light cavalry; but the whole, armed with this weapon, will be rendered in celerity of movements equal to light cavalry, and in combat to heavy dragoons."

The weapon was designed to fire the .58 caliber Minie ball.

Carried in the pommel holster, like the .44 caliber Dragoon pistol, it came with a readily attachable shoulder-stock. This powerful weapon fired a 500-grain bullet and used a charge of 60 grains of powder.

Akin to the Model 1855 Rifle Musket, the pistol-carbine employed the cranky Maynard Taped Primer system.

When fired with the shoulder stock attached, this weapon proved to be reasonably accurate and hard-hitting. But as a pistol, it did not fare so well. The hefty, 12-inch barrel rendered the pistol-carbine unbalanced. Dragoon Captain Richard Ewell, who tested this weapon in 1858, found that shoulder stocks did not always fasten firmly to the pistol and that this adversely affected its accuracy. Although about 5,000 pistol-carbines were manufactured at the Springfield Arsenal, it does not appear that this weapon was issued to any of the troops at Fort Tejon.

By the end of the Regular Army's occupation of Fort Tejon, Company K was properly dressed in the complete 1858 dark blue uniform. The men of Company B, however, sailed off to the Civil War still wearing the old 1854 Shako and carrying the 1833 Ames saber.

Thus, in the final moments of pre-Civil War California, the Fort Tejon Dragoons, most of them, had finally attained the level of armament that gun lore had always declared: they were elite troopers who were superbly armed! It had simply taken the Army 24 years to make fact match legend.

Fort Tejon is a California State Historic Park and is located on Interstate 5, about 77 miles north of Los Angeles. It has been beautifully restored and is the site of numerous living history events. For more information contact the park office at (661) 248-6692.

MODEL 71/84 MAUSER

This 11mm Bolt-Action Repeater Was One of Peter Paul Mauser's Earliest and Most Successful Designs.

By Garry James

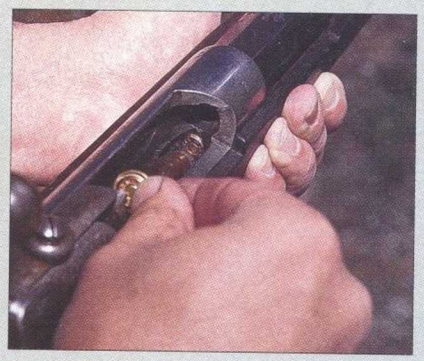
Despite the fact that they thoroughly trounced Napoleon III's troops in the Franco-Prussian War, the Germans were not content to sit back and rest on their laurels. The Dreyse needle gun with which their troops were armed was, by the latter part of the 1860s, a creaky relic of times past. Immediately, Otto von Bismarck and his crew set about replacing their paper cartridge-eating dinosaur with a modern centerfire bolt gun conceived by no less eminent a firearms designer than Peter Paul Mauser.

The solid, well-built Model 1871 Mauser, as the gun came to be called, was an 11mm,

The combination of a 10-pound-plus weight and a black powder cartridge with a relatively light 340-grain bullet made the 71/84's recoil quite manageable.

single-shot breechloader that lacked nothing in the strength and formidability categories. The action involved a hefty steel bolt with a handle that projected straight out from the action, horizontally. When the bolt handle was moved upward, preparatory to opening the action, it was caught by a curved portion of the action body which cammed it slightly to the rear giving an extra boost to the extractor in pulling the case free of the chamber. The bolt head was recessed and locking was effected by a long bar which fit within a slot on the right side of the receiver. A safety was mounted on the rear of the bolt. When the broad, paddle-shaped lever was turned to the left, the gun was ready to fire. All the way over to the right put the gun on safe.

The chosen cartridge, the 11.15x60R, was also designed by Peter Paul Mauser specifically for this rifle. Its 340-grain paper-patched bullet was backed with 77 grains of black powder. This gave the round a muzzle velocity of some 1,430 feet-per-second and a muzzle energy of 1,680 foot-pounds. The brass case was



One loads the Mauser's magazine by dropping the follower and pushing cartridges into the tubular magazine one at a time. The gun holds eight rounds.

SERIE 1: FAHNEN UND STANDARTEN DER ALTEN ARMEE
10 Fahne vom 5. Großherzoglich Hessischen Infanterie-Regiment Nr. 168
11 Fahne des Preußischen Kurhessischen Jäger-Bataillon Nr. 11
12 Standarte des Preußischen Regiments Königs-Jäger zu Pferde Nr. 1

MODEL 71/84 MAUSER

Front sights on 71/84 Mausers were drift-adjustable for windage. Our gun shot pretty much right-on as-is.

Though it was necessary to swab the bore after each shot to get optimum accuracy, the 71/84 did pretty well, as attested by this 50-yard spread.

slightly bottlenecked and the beefy rim ensured very positive extraction.

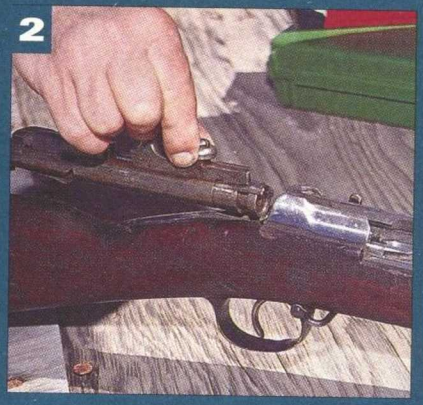
The gun's barrel, which measured 30 inches, was rifled with four grooves with a one in 22 right-hand twist. Unquestionably, the gun was Wagnerian in concept, weighing in at over 10 pounds with an overall length of 48¾ inches. Everything on the piece was well-built, strong and extremely well-thought-out. Its bolt action was a considerable improvement over many of the rotating blocks, lifting traps and falling blocks being used by other nations. It had another major advantage over these other single shots in that it, with just a little effort, could be turned into a repeater, which in 1884 it was.

By slightly reworking the stock and action configuration it was possible to amalgamate the original rifle with a Kropatschek-style tubular magazine originally developed in Austria. When the action was open and the cutoff

To put the rifle on safe, simply move the lever to the right. Swinging it all the way to the left readies the gun for firing. This method would be used in other, later Mausers.

The rear sight is actually a tad overbuilt. Graduated to 1,600 yards, the narrow notch made rapid target acquisition somewhat of a challenge.

If one wanted to fire the 71/84 single shot, the cutoff lever could be activated. This kept the follower from picking up rounds from the magazine.



To fieldstrip the 71/84, first ensure the gun is unloaded. Now, open the bolt and loosen the retaining screw. (1) Lift the retaining washer and remove the bolt (2). Pop off the extractors (3, 4) and rotate and remove the bolt head (5).

lever pushed forward, a lifter/carrier could be depressed and cartridges introduced into the under-barrel tube. Then, one simply worked the action though a complete cycle to chamber a round. Opening the action ejected the spent case and closing it put another cartridge up the spout. This could be repeated eight times until the mag was empty. If the soldier wanted to shoot the gun single shot and keep the remainder of his ammunition in reserve, he opened the bolt and moved the selector lever, which was located on the left rear of the receiver, backwards.

To fieldstrip the 71/84, first ensure the gun is unloaded. Now, loosen the large bolt-retaining screw, lift the retainer ring up and slide the bolt from the receiver. Next, pop off the long extractor on the left side of the bolt, rotate and remove the bolt head, and remove the short extractor. All quite simple.

Sights on the 71/84 consist of a blade front that is adjustable, via drift, for windage and a super-beefy ladder rear graduated to a fairly optimistic 1,600 meters. We found in shooting that the notch was a bit on the skimpy side and made rapid target acquisition at even 100 yards somewhat iffy, though aimed shots could be plonked into the target with little trouble.

Interestingly enough, I had been planning to do a Classic Test on the 71/84 for some time, so it was particularly fortuitous that Gibbs Rifle Company (Dept. MCI, 211 Lawn St., Martinsburg, WV 25401, 304-262-1651) has just brought a slug of the things in from South America and is now offering beautifully refurbished versions for $299.95 each. They have been restocked, reblued, etc. and look and shoot great. Of course, our always reliable obsolete ammo source, The Old Western Scrounger (Dept. MCI, 12924 Highway A-12, Montague, CA 96064), was able to come up with some new black powder 11mm Mauser fodder which fires a 340-grain unpatched lead bullet. Just the ticket.

Our evaluation piece, an original un-restored example, was in pretty good shape. The barrel, bands, triggerguard and other appropriate parts exhibited about 90 percent of their original blue and bright metal parts. The parts were, for the most part, pretty blemish-free, with the exception of the bolt, which had turned slightly brown. The serial number on the bolt did not match that of the gun, but it functioned just fine. The full-length walnut stock, while dented and gouged here and there, was sound overall, and the royal cipher storekeeper's marks could be seen plainly and deeply stamped into the butt.

The bore was pristine and the mechanics just fine, including a 4½-pound, double-stage, military-style trigger pull that, while not particularly onerous, was not conducive to match-grade accuracy. Still, we managed some pretty good groups at 100 and 50 yards, though we found that the spreads were improved mightily when the bore was swabbed out after each shot. Remember, our new ammo was not paper-patched as was the original and this could make some difference.

The gun functioned perfectly, exhibited little recoil and operated very well as a repeater. Cases were lifted from the magazine, chambered and ejected very efficiently. All in all, a pretty neat package. There is talk of allowing these guns to be used in the long-range big-bore Cowboy Action shooting events. My guess is that with a little gun/load tuning they could perform extremely well, and the round's ballistics is right there in the .45-70 range...probably the most popular chambering for these matches.

I think the last time I fired a Model 71 or 71/84 Mauser was at least 45 years ago (I was very young, you understand), and the joy of popping the guns off using very reliable original ammo is something that stayed with me. This reacquaintance with my old friend has been long overdue. MC

Living History

continued from page 13

as the cap tallies of the enlisted seamen to the proper facing direction of the eagles on the shoulder ratings all helped this crew win top honors.

A demonstration of a Vietnam patrol mission which took on an unseen Viet Cong element shocked visitors when a period Bell Huey helicopter, flown in from nearby Fortress Monroe, zeroed in on a smoke signal and evacuated wounded from the short fire fight. Again top honors!

Judges look closely at each man's impression and knowledge of his time period, to the point of literally counting stitches and checking for inspection marks as well as quartermaster issue tags. The Roman Legionaries have gone so far as to replicate an original tent from their time period out of real goatskin sewed in an appropriate fashion from the period.

This event also allows the reenactor to bring out items that might be too cumbersome or fragile to exhibit at a large-scale event. Original and unique items make rare appearances in an effort to impress the judges. Entire hospital setups from the WW II period have gone to such lengths as to make the set dressers of *M*A*S*H* jealous as to the authenticity of the surroundings. Different uniform impressions also get some exposure here as well. You won't usually see a WW I German Naval Zeppelin Commander or a contingent of sailors from the landing party of the USS Olympia at a typical re-enactment, but this event brings out some fantastic impressions from well studied amateur (and some professional) historians.

Of course, it is not unusual to see reenactors learning about other time periods from their fellows. Here a World War I German infantryman compares notes with a Second World War British soldier of the Cameronians.

The event is so popular now that it is by invitation only. For details on participating or visiting call (888) 593-4682 or (757) 253-4838. The event traditionally takes place on the third weekend of March every year. MC

Combat Collectibles

continued from page 17

Values on Ike jackets are fairly low, unless they have some rare unit patch or other interesting badges, wings, etc.

CONFEDERATE CANTEEN?

Q: I recently picked up an interesting Civil War canteen. It is of tin and stamped with concentric circles. There are three loops soldered on the sides and bottom and the stopper is missing. Scratched around the rim is, 'STUART'S CAVALRY ARMY OF VA." Do I have a Confederate canteen? What's it worth?

—Martin McFail
Reno, NV

A: Sounds pretty much like you have a standard Model 1858 Yankee "bullseye" canteen that has been embellished sometime in its lifespan with a Rebel distinction. These water carriers originally had wool covers, though period Civil War photos often show them with covers missing. While it is possible the markings on your piece are period, it would be extremely difficult to prove. Of course letter styling might give some indication of originality, as would the general condition. Does the patina of the writing match that of the rest of the piece? Unfortunately, there are people today who are quite skilled in duplicating a period look. At this point, I would value your piece as a straight Federal item. In the condition you describe, it's worth about $125.

PRINCESS MARY TIN

Q: I have a brass box that was handed down in the family. It has a fancy stamped border with "SERVIA, FRANCE, BELGIUM, IMPERIUM BRITANNICUM, JAPAN, RUSSIA, MONTENEGRO, and CHRISTMAS 1914" at various places. There is a woman's head in the center with two large script "Ms" on either side. My grandmother said her father, who was in the British army during World War I, said it was given to him at the front and he carried some of his gear in it during the war. What is it? Does it have any value?

—Frank Miller
Montreal, Canada

Princess Mary Christmas tobacco tins were given by the thousands to British troops. They contained a packet of cigarettes and a packet of loose tobacco. With the original contents, one of these boxes can bring $150.

A: You have one of the boxes that were presented by Princess Mary to the BEF in 1914. It contained packets of tobacco and cigarettes, as well as a fetching photograph of the princess. These boxes, while not rare, are collectible. An average original (there are replicas around) will bring upwards of $50, and if it still has its contents, you can just about triple that figure. MC

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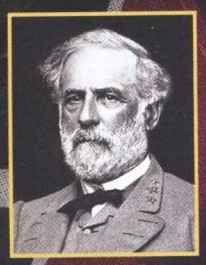

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